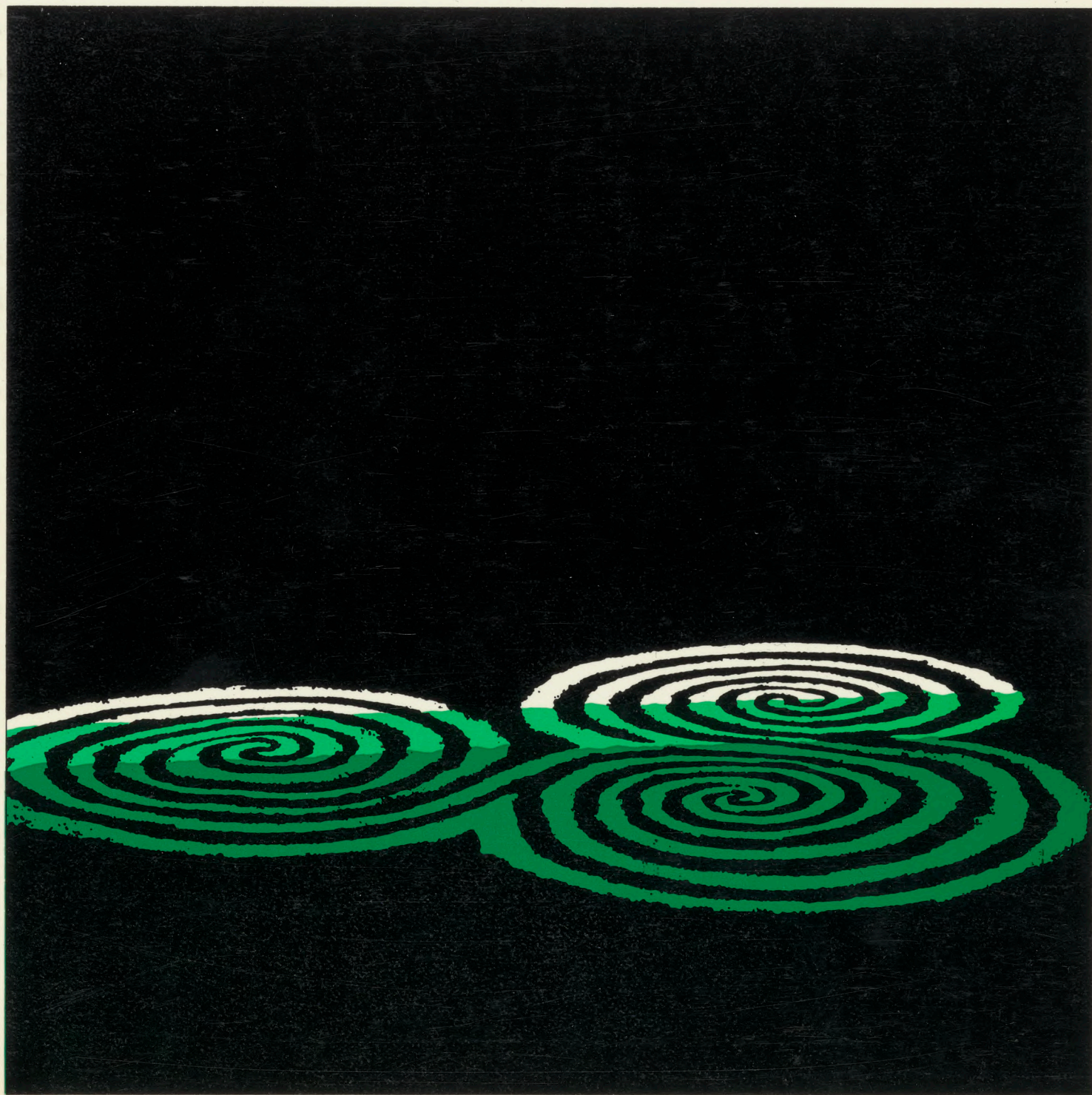
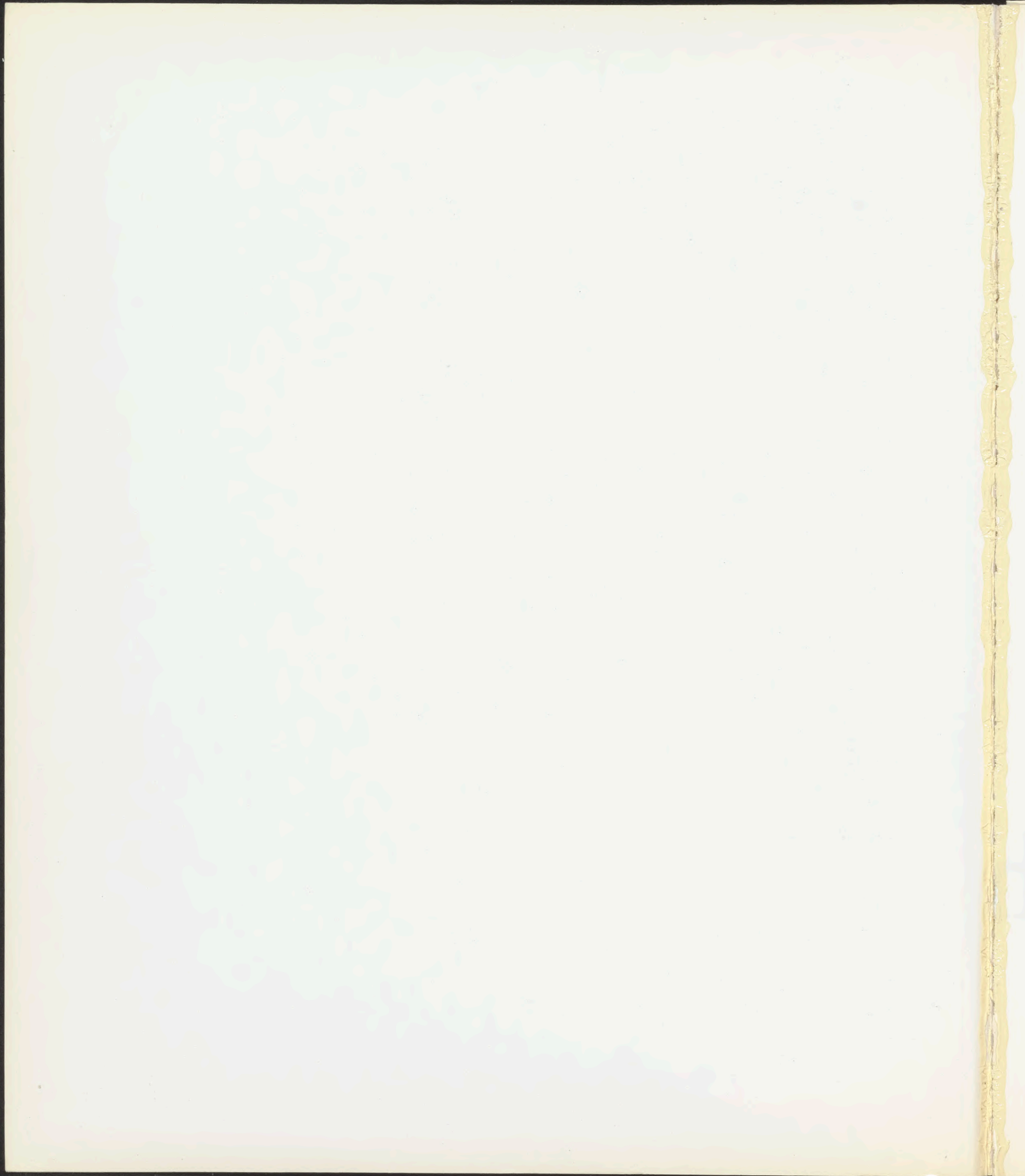


# The Irish Imagination 1959-71







1959-1960

1961-1962

1963-1964

1965-1966

1967-1968

1969-1970

1971-1972

1973-1974

1975-1976

1977-1978

1979-1980

1981-1982

1983-1984

1985-1986

1987-1988

1989-1990

1991-1992

1993-1994

1995-1996

1997-1998

1999-2000

2001-2002

2003-2004

2005-2006

2007-2008

2009-2010

2011-2012

2013-2014

2015-2016

2017-2018

2019-2020

2021-2022

2023-2024

2025-2026

2027-2028

2029-2030

2031-2032

2033-2034

2035-2036

2037-2038

2039-2040

2041-2042

2043-2044

2045-2046

2047-2048

2049-2050

2051-2052

2053-2054

2055-2056

2057-2058

2059-2060

## Sponsors

The Irish American Cultural Institute  
The Corcoran Gallery of Art

### *Cooperating Sponsors*

Irish American Club of Washington  
United Irish Societies of Baltimore  
Society of Friendly Sons of St Patrick of the  
District of Columbia  
Society of Friendly Sons of St Patrick of Virginia  
The Banshees Cultural Society  
Irish Cultural Society of Northern Virginia  
Ancient Order of Hibernians, District Board  
Ancient Order of Hibernians, Division 4, Washington  
Ancient Order of Hibernians, Division 1, Virginia  
Ancient Order of Hibernians, Maryland  
Society for the Preservation of Historic Ireland

# The Irish

daily 11.00 to 4.00, closed Monday



**Exhibition Chairman**

Mrs Rose Saul Zalles

*Co-ordinators*

Mrs Eugene J. McCarthy

Francis X. Gannon

Frank A. Kelleher

Washington Members, National Council

Irish American Cultural Institute

*Art Consultant*

Mrs Elizabeth Curran Solterer

# Imagination 1959-71

The Corcoran Gallery of Art, Washington, D.C.

October 21 through November 20, 1972

The Irish Imagination, Washington

is dedicated by

The Irish American Cultural Institute\*

to

Dr Clarence Walton, *President*

and

The Catholic University of America

for

Distinguished contributions to  
Irish culture through the  
University Chair of Celtic Studies  
Founded 1896

*\*Under the patronage of His Excellency, Eamon de  
Valera, President of Ireland*



**Statement from Mrs Richard M. Nixon**

It is truly a pleasure to serve as Honorary Sponsor of the Irish-American Cultural Institute's exhibition of "The Irish Imagination 1959-71" and to welcome this outstanding collection of contemporary paintings to the Nation's capital. This fine cultural exchange is indeed a delightful opportunity not only to enjoy but also to pay tribute to an artistic tradition so important to our own. Through our ancestral ties and long time friendship, the Irish imagination has left a cultural legacy which lends richness and diversity to our country's art work. This exhibit of recent Irish Art is therefore a truly enlightening and enjoyable experience for all Americans.

I am happy also to commend the Irish-American Cultural Institute and Dr Eoin McKiernan, its founder and President, for their consistent efforts to broaden avenues of communication and understanding between our lands. The deep appreciation and lasting friendship between the Irish and our people is a most significant contribution to world peace.

*Sincerely,*

A handwritten signature in dark ink, appearing to read "Pat Nixon", written in a cursive style.

Mrs Richard M. Nixon

## Patrons

Mr Charles T. Carey  
Mr and Mrs Joseph M. Fitzgerald  
Coral Gables, Florida  
Mr and Mrs Eugene I. Kane  
Senator Hubert H. Humphrey  
and Mrs Humphrey  
Mr and Mrs Walter F. McArdle



## Statement from The Corcoran Gallery of Art

The Corcoran Gallery of Art is a privately endowed museum founded in Washington, D.C., by William Wilson Corcoran in 1859. The principal Corcoran collections are in Eighteenth and Nineteenth Century American art. There are also important collections of European art from the Renaissance through the Nineteenth Century, established by such bequests as those of W. A. Clark and of Edward C. and Mary Walker. The Corcoran has a tradition of exhibiting contemporary art—local, national and foreign. It has organized and hosted many exhibitions involving some of the best work produced in a diversity of societies during our time. It is therefore with special pleasure that we present *The Irish Imagination, 1959-1971*. The exhibition was originally selected from ROSC International 1971 in Dublin, Ireland, sponsored by the Gulf Oil Corporation, Pittsburgh. It was assembled by Brian O'Doherty, Director of the Visual Arts Program of the National Endowment for the Arts, Washington, D.C., and editor of *Art in America*. May we thank those who made the Washington exhibition possible through their support, particularly the Irish-American Cultural Institute. Special thanks are owing to the First Lady, Mrs Richard M. Nixon, who has graciously agreed to sponsor the exhibition and to Mrs Rose Saul Zalles, Chairman.

Gene Baro  
Director  
The Corcoran Gallery of Art

## Acknowledgments

Exhibition Executive Committee and organizational assistance: Ireland: Dorothy Walker, Chairman, Christopher Fitz-Simon, Tony Hickey, Cecil King, Hilary Pyle; and Ethna Waldron, Curator of the Municipal Arts Gallery of Modern Art in which the exhibition originated, Oliver Dowling, organizer and exhibition officer, An Chomhairle Ealaíon (The Arts Council), the Cultural Relations Committee of the Department of Foreign Affairs, and Aer Lingus; Boston: Mrs Elizabeth Van Buren, Mrs Dorothea Weedon; Philadelphia: Mr Robert Nobel, Mr Dennis Clark.

Washington: William Bresnahan, Con Buckley, Vincent Burke, Sandy Carlson, William Connelly, William J. Curtin, Esq., Senator John Donovan, Elvin Duerst, Mrs Cecilia Farley, Francis J. Farley, Kevin Finney, James Flanigan, Joseph Foley, Mrs Patricia Gannon, Frank Grimm, James Hagan, Leo V. Hawley, Al Philip Kane, John Keefe, Mrs Joanne Kelleher, Richard Kelley, Mrs Catherine Marisciulo (Honduras, C.A.), Sr Marcia McDonald, R.S.M., Rev Martin McManus, John McGill, Barbara Murphy, T. J. Murphy, Esq, Joseph O'Doherty (Linden, N.J.), Courts Oulahan, Mrs Bernadette Romanesk, Tom Scanlon, Maxine Teitzal, Patricia Walsh.

Special thanks are due to Mr John Curry, Irish (Uilleann) piper, the International Brotherhood of Teamsters, Chauffeurs and Warehousemen of America—Mr Frank E. Fitzsimmons, President, the American Trucking Association, and Mr Edgar Brady, Irish Imports, Baltimore, Eugene I. Kane, Inc., Transport and Office Moving (Baltimore and Washington), McArdle Printing Co., and Mrs Elizabeth Curran Solterer.

The "Irish Imagination" was devised by Brian O'Doherty, critic and artist, editor of *Art in America*, director of the Visual Arts Program, National Endowment for the Arts.

The catalogue was compiled with the help of Dorothy Walker, Oliver Dowling, Amanda Douglas, Carlo Hogan, Tony Hickey and Jeanne Sheehy. Photography by Fergus Bourke and Louis Pieterse. Catalogue designed by Peter Wildbur. Printed in the Republic of Ireland by Irish Printers, Limited, Dublin.

Entries are in alphabetical order by artists, works in order of date. Measurements are given in terms of inches, height before width. Paintings 10, 33, and 39 have been removed from the exhibition. "Gold Painting 36" by Patrick Scott has been added to the exhibition.



## List of Lenders

Anonymous  
An Chomhairle Ealaíon (The Arts Council)  
The Bank of Ireland Group  
P. J. Carroll & Co. Ltd  
The Contemporary Irish Art Society  
The Dawson Gallery  
Mr Peter Doyle  
Sir Basil Goulding, Bt  
W. & H. M. Goulding, Ltd  
Great Southern Hotels Group  
Gulf Oil Corporation, Pittsburgh, U.S.A.  
Mr & Mrs S. J. Heffernan  
Mr David Hendricks  
Joseph H. Hirschorn Collection  
James Joyce's Tower  
Dr J. B. Kearney, Cork  
Capt Alan Hillgarth  
Dr Eileen MacCarvill  
Mr John McGuire  
The Municipal Gallery of Modern Art, Dublin  
Radio Telefís Éireann  
Mr Richard Sexton  
Mr Ronald Tallon  
Mr Alan W. Tate  
Mr & Mrs Jack Toohey  
The Ulster Museum, Belfast  
Waterford Municipal Art Gallery  
Dr & Mrs Said Yasin

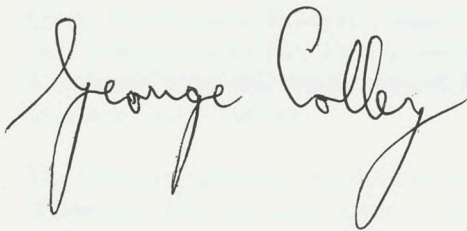
Library of Congress Card Catalogue Number  
72-075011

## Statement from Mr George Colley

The Irish American Cultural Institute is to be commended for its original contributions to the advancement of Irish culture. Through its sponsorship of the distinguished quarterly, EIRE-Ireland, the Butler Literary Awards for Gaelic authors, cultural tours, summer music and history institutes, the Annual Irish Fortnight in America and other programs, the Institute has gained acclaim not only in the United States but throughout Ireland for its visionary endeavors.

Among the Irish, the sustained cultivation of the arts has been the hallmark of our culture, even during the most trying days of our long history as a people. To enrich and enlarge this tradition Ireland has in recent years enacted special legislation which provides tax benefits to writers, composers and artists. By honoring artistic creativity in practical ways, we believe that we are demonstrating our profound belief in the great truth that man does not live by bread alone.

I am pleased to commend the Irish American Cultural Institute and its Honorary International Chairman, Her Serene Highness, Princess Grace of Monaco and Mr. I. A. O'Shaughnessy for bringing "The Irish Imagination" to an international audience in the capital of the United States. By arranging this event the Institute is helping to forge a greater bond of understanding and sympathy between Ireland and America.

A handwritten signature in black ink, reading "George Colley". The signature is fluid and cursive, with the first name "George" and the last name "Colley" clearly distinguishable.

George Colley  
Minister for Finance  
of Ireland

## Contents

pages	2	Sponsors
	4	Dedication
	5	Statement from Mrs Richard M. Nixon
	6	Patrons
	7	Statement from the Corcoran Gallery of Art
	8	Acknowledgments
	9	List of Lenders
	10	Statement from Mr George Colley
	13	Foreword by James White
	15	Introduction by Brian O'Doherty
	17	Catalogue of Paintings
	24	Biography of Artists





## Foreword

In what way is the special characteristic called 'Irish' to be recognised? Perhaps one can perceive this only through the occasional glimpse of common prejudice and inherited tendency which gives a direction to the otherwise typical man of the 20th century reacting to the overwhelming influences of speedy transport and lightning-fast communications. Indeed for this reason our young artist who has come to notice during the past decade or two seems to show little difference from his contemporary in Europe or America.

Traditionally the Irish people are descended from the La Tène civilisation but unlike their racial brethren from France or Wales or Scotland they enjoyed in Ireland an unbroken spell of almost 1500 years of freedom from invasion, almost until the end of the 10th century AD. This meant that Ireland did not experience the Roman civilisation which transformed culture from the Mediterranean perimeters to the northern tip of Europe. Our artistic output thus was unaffected by this dominant style and continued to exhibit strange pagan forms and rhythms which were later allied to the Christian images in the works produced in monastic institutions. The strong piety and puritanical adherence to biblical teaching had a powerful influence on the later medieval output and seems to have set up in the Irish mind the somewhat caustic and bitter satirical aspect which is so notable in the work of its writers.

The Irishman is thus deeply introverted and yearns for a return of former greatness epitomised by an ancient mythology contained in the gaelic literature. It is his nature to be a romantic and in general to scorn the apparent benefits of the present which give rise to the classical realism in other realms. During the 19th century Irish painters like Danby and O'Connor flourished in the current romantic climate and indeed all Europe looked with admiration at the Irish resistance to racial dominance as an indication of the revived spirit of chivalry.

In 1856 Nathaniel Hone commenced a period of residence in the French village of Barbizon which lasted for 17 years. He then returned to Dublin and

continued to paint in the Fontainebleau manner for the remaining 44 years of his life. His niece, Evie Hone, and her friend Mainie Jellett spent 10 years in Paris from 1920 to 1930 imbibing the example of the cubists and under the direct tutorship of Albert Gleizes. They subsequently succeeded in becoming the centre of a group of artists whose work forms the more mature part of this exhibition.

Another very powerful influence has been Jack B. Yeats whose respect for the mythological background is constantly evidenced by his use of ancient figures like Maeve, Deirdre or Gráinne and places like Hy Brazil, the dream island in the Atlantic, as subject matter in his pictures. In general, however, his work relates to the landscape of Ireland and he was much affected by the simple life of players or tinkers, of the figures of the circus, the racecourse or the boxing ring. He was able to elevate such ideas into a poetic realm which he invoked by the use of thick pigment and gleaming colour and though highly romantic he does not exhibit the normal Irish satirical element. His work closely relates to the European expressionism of artists like Ensor and Kokoschka.

If American visitors to this exhibition can separate the works on the basis of features which relate to the very tiny island in the north Atlantic from which they come the historical background related above may be found to be helpful. The rare climatic quality of Ireland should not be overlooked either. Being in the wake of the Gulf Stream, Ireland never experiences extremes of cold or heat and cloudy grey skies and perpetual greenness of fields and vegetation give rise to an atmosphere which is constantly provocative of mystery and gentle suggestiveness. A close contact with an ancient past through the remains of Castle and Church, of burial places and strange stories of unexplained origin help to nourish the artistic mind. Provided the young artist can equip himself technically he ought not to be lacking in sources for inspiration.

James White  
Director, National Gallery of Ireland







## Introduction

No colour field, no op, no art and technology weddings, no environmental machinery, very little pop, hard edge or minimalism are to be seen here. Yet local translations of international modes are *de rigueur* from Taiwan to Buenos Aires, signifying if not membership in the avant-garde club, at least a desire to belong. Why has Ireland, handily situated between Paris, London and New York, not displayed these international symptoms?

That avant-garde ideas could themselves be quietly examined and rejected without any great fuss, simply because they didn't prove useful, is unthinkable. But this, I suggest, is the explanation for the works here. In my experience seeing local exhibitions can be a bit of a chore. Their ventriloquism of the latest modes extracts a pity that tends to bring out the worst in one. The absence of such doppelgänger provincialism made this a refreshing exhibition to select, as did its attractively modest cultivation of a position neither sycophantic nor truculent. The results have a consistency that requires some explanation. The reasons go back to the second world war which forced Ireland into some of its dullest isolation, when the probity of the literary magazine, *The Bell*, revealed by contrast the brackish intellectual climate in which self-indulgent apologies were the order of the day. The spiritual powers of tradition and the secular power of the Church were equally oppressive, and food and intelligence were both rationed. Yet for painting the war proved fortunate in the most unexpected way. Before the war cut off the trickle of ideas a few important ones were introduced. The ensuing isolation allowed them to be examined, related to local temperaments and developed within a context of local needs. An artificial situation—deprivation—was, by accident, turned into one of natural and leisurely assimilation.

The person most responsible for this was Mainie Jellett, a pupil and later colleague of Gleizes. Her example and enthusiasm led to the founding of the Irish Exhibition of Living Art in 1943, a kind of *kunsthalle* without portfolio. After the war, its annual exhibitions made modest but telling liaison with advanced art abroad. Distinguished modernist

work was shown side by side with native art, providing standards and challenges, and renewing, in assimilable amounts, the flow of ideas. The invited art indicated the taste of the artists who made up the Living Art committee. Though there was an excessive regard for such second generation cubists as André L'Hôte, the taste was fairly good—far more related to local needs than to international reputations. Victor Waddington's gallery in South Anne Street augmented the effect of the Living Art, gave focus to the local scene and assembled the first stable of Irish artists: Thurloe Connolly, Neville Johnson, Gerald Dillon, Colin Middleton and Le Brocquy. But Waddington's most important contribution was to create for these artists an audience which he educated with a series of small-scale international shows. This audience developed collectors who still surprise me with their knowledge and connoisseurship of the Irish artists. When these collectors began to buy avant-garde art abroad a kind of modern 'museum' developed, distributed through the many houses the artists visited. They could not see advanced art anywhere else. (The collections of the Municipal Gallery of Modern Art, which houses this exhibition, were, as the critic Dorothy Walker described them recently, 'wildly erratic and eccentric'—due to lack of funds and obtuse administration.)

All this took place outside the official Dublin art world, represented by the pleasant body of men who make up the Royal Hibernian Academy. The Academy controlled the only art school, the National College of Art, where the teaching was and is, splendidly irrelevant to its students' needs. The floating complex of dealers (Waddington was joined by the Dawson Gallery in 1944 and by the Hendriks Gallery in 1956), artists and collectors thus had no access to the institutions. This explains the peculiar lack of influence by many of the best artists, such as Patrick Scott—they never got the opportunity to teach. One would have expected Jellett's demanding ideas to affect some of the younger artists, but the only painter who shared her tough-mindedness was Thurloe Connolly. His loss—he abandoned painting for design and went to live in England—further



testifies to the lack of response to anti-romantic ideas in Irish art. Jellett's failure to give Irish art a firm cubist underpinning (apart from the work of Nano Reid) is easily understood. A suggestive form of painting with a particular atmospheric complexion, a product of the interaction of the artists and the audience created by and for their art in the forties and fifties, gathered force. Owing to the war, something 'local' in the best sense had the opportunity to develop. To call it a national quality could be an exaggeration, though all the paradoxes and misunderstanding of that idea were in operation.

The new audience discovered their souls, as it were, at the same time the artists discovered theirs. This audience had enough education and social pride to want an art of their own, and enough money to buy it. The art that appeared gives a clear idea of what the artists and their audience considered to be Irish—not in the sense of presenting it to foreign eyes, but to themselves. A genuine transaction had taken place. Rumours of this got around and the *London Magazine* sent an emissary to look into it, who understandably failed to recognise what was going on.

The major figures who evolved this atmospheric mode were—and are—Nano Reid, an underrated artist of considerable pictorial intelligence, and Patrick Collins, whose work was highly influential. Hosts of Irish painters, including Camille Souter, Anna Ritchie, Noel Sheridan, helped evolve this 'poetic' genre. The landscape and the Irish light—with its long twilights—affected this art deeply. Its atmosphere is characterized by a mythical rather than historical sense, an uneasy and restless fix on the unimportant, and a reluctance to disclose anything about what is painted, let alone make a positive statement about it. Its evasiveness summarises a whole defensive and infinitely discursive mode of existence in Ireland in the forties and fifties. In its way, it could be considered a last examination and confrontation of a certain minority or subject mentality that never responds to anything directly. Undoubtedly it is connected to a national self-image as explicated by a small community of artists and audience—not con-

sciously or as a program, but as a natural outgrowth of an isolation that encouraged introspection.

This atmosphere dominated the 'look' of Irish painting well into the sixties. It caused the rejection of everything that didn't apply—not to Irish art *but to the Irish experience*. Pop, for instance, could only be an irrelevant joke in a country still dominated by rural manners. The perceptual confrontation tactics of op were anathema to Irish artists. Technological rhetoric was hardly convincing in a country where technology frequently demonstrated its lack of infallibility. Since that atmosphere required painterly illusionism, anything that interfered with the pictures' surface got short shrift. Rauschenberg, the most influential artist of the sixties, had no influence in Ireland at all.

Three other artists should be mentioned here, each related to this atmospheric painterliness in their own way. Le Brocquy used that atmospheric *donnée* to surround and amplify his points of single focus. Cecil King fairly recently transferred the atmospheric energies into exquisite works that quietly engage the problems of hard-edge painting. And Patrick Scott, more than any other Irish artist, responded to international ideas while producing the most consistently excellent body of work of any Irish artist; hints of atmospheric graces abound in his work in which impeccable taste is used not only for self-preservation but as a discreet weapon.

The atmospheric mode was breached in the mid-sixties by Micheal Farrell whose work, while it indulges some romantic feeling, is aggressive and intellectually hard, giving a lead to a group of confident younger men such as Bulfin, Brian King, Ballagh and Henderson, all untroubled by the self-inquiries of the older generation. This second generation gives to painting in Dublin a diversity and energy it did not have before, and most of them show an acute political awareness.

Brian O'Doherty



# Catalogue of paintings

1. A landscape with a river and a bridge. The river flows from the foreground towards the background, where a small bridge crosses it. The landscape is lush with greenery and trees. The sky is a pale blue with soft, white clouds. The overall mood is peaceful and serene.

2. A portrait of a young woman with long, dark hair. She is wearing a simple, light-colored dress. Her expression is calm and contemplative. The background is a plain, light color, which makes her face and hair stand out.

3. A still life painting featuring a table covered with a white cloth. On the table are several objects: a vase with flowers, a small clock, and some books. The lighting is soft, creating gentle shadows and highlighting the textures of the objects.

4. A landscape painting showing a wide expanse of water, possibly a lake or a bay. In the distance, there are rolling hills and a small town. The sky is filled with dramatic, dark clouds, suggesting an approaching storm or late afternoon light.

5. A portrait of a man with a beard and mustache. He is wearing a dark, formal coat. His gaze is directed slightly away from the viewer, giving him a thoughtful appearance. The background is dark and indistinct.

6. A still life painting of a fruit basket. The basket is filled with various fruits, including apples, pears, and oranges. It sits on a wooden surface. The lighting is warm, emphasizing the natural colors and textures of the fruit.

7. A landscape painting of a mountain range. The mountains are rugged and covered in snow or light-colored rock. A small village is nestled in a valley between the mountains. The sky is a mix of blue and white, with wispy clouds.

8. A portrait of a woman with short, curly hair. She is wearing a dark, high-collared dress. Her expression is serious and somewhat somber. The background is a dark, textured surface.

9. A still life painting of a room's interior. It shows a corner with a table, a chair, and a window. A small lamp sits on the table, casting a warm glow. The room appears to be from a past era, with simple furniture and decor.

10. A landscape painting of a coastal scene. The sea is a deep blue, meeting a sandy beach in the foreground. In the distance, there are cliffs and a small lighthouse. The sky is a pale, hazy blue.

11. A portrait of a man with short, dark hair. He is wearing a light-colored shirt and a dark jacket. He is looking directly at the viewer with a slight smile. The background is a plain, light color.

12. A still life painting of a desk. On the desk are a quill pen, an inkwell, and an open book. The lighting is soft, coming from the side, creating a sense of quiet study or work.

13. A landscape painting of a forest. Tall, slender trees stand closely together, their branches reaching upwards. The ground is covered in a thick layer of fallen leaves and undergrowth. The lighting is dappled, filtering through the canopy.

14. A portrait of a woman with long, light-colored hair. She is wearing a light-colored, flowing dress. Her expression is gentle and pleasant. The background is a soft, out-of-focus landscape.

15. A still life painting of a vase with flowers. The vase is tall and slender, filled with a bouquet of various flowers. It sits on a dark surface. The lighting is dramatic, with strong highlights and deep shadows.

16. A landscape painting of a mountain range. The mountains are steep and rocky, with patches of snow or light-colored rock. A small town is visible at the base of the mountains. The sky is a mix of blue and white, with wispy clouds.

17. A portrait of a man with a beard and mustache. He is wearing a dark, formal coat. His gaze is directed slightly away from the viewer, giving him a thoughtful appearance. The background is dark and indistinct.

18. A still life painting of a fruit basket. The basket is filled with various fruits, including apples, pears, and oranges. It sits on a wooden surface. The lighting is warm, emphasizing the natural colors and textures of the fruit.

19. A landscape painting of a coastal scene. The sea is a deep blue, meeting a sandy beach in the foreground. In the distance, there are cliffs and a small lighthouse. The sky is a pale, hazy blue.

20. A portrait of a woman with short, curly hair. She is wearing a dark, high-collared dress. Her expression is serious and somewhat somber. The background is a dark, textured surface.



**Robert Ballagh**

- 1 **Map Series** 1969  
Acrylic on canvas,  $82\frac{1}{2} \times 192\frac{1}{2}$  ins,  $209 \times 489$  cms  
Lent by W. & H. M. Goulding Ltd
- 2 **Third of May—Goya** 1970  
Acrylic on canvas,  $66 \times 88$  ins,  $168 \times 223$  cms  
Signed on reverse Robert Ballagh  
Lent by the Municipal Gallery of Modern Art, Dublin  
Exhibition: *Celtic Triangle* Exhibition 1970
- 3 **Liquorice Allsorts** 1971  
Acrylic on canvas with plastic,  $40 \times 72$  ins,  
 $101.8 \times 182.9$  cms  
Lent anonymously  
Exhibition: The David Hendriks Gallery 1971
- 4 **Gob Stoppers** 1971  
Mixed media,  $56 \times 56$  ins  
Signed on reverse Robert Ballagh  
Lent by the Gulf Oil Corporation, Pittsburgh  
Exhibition: The David Hendriks Gallery 1971  
Compass Gallery, Glasgow, 1971  
Young Irish Artists, Galway, Rosc '71  
Young Irish Artists, De Marco Gallery,  
Edinburgh 1972

**Basil Blackshaw**

- 5 **Portrait of James Joyce** 1962  
Oil on canvas,  $48 \times 60\frac{1}{2}$  ins,  $122 \times 154$  cms  
Signed bottom right  
Lent by James Joyce's Tower  
Exhibition: Irish Exhibition of Living Art 1962
- 6 **Landscape 1** 1966  
Oil on canvas,  $36 \times 48$  ins,  $91.5 \times 122$  cms  
Signed Blackshaw  
Lent by Great Southern Hotels  
Exhibition: Irish Exhibition of Living Art 1966

**Brian Bourke**

- 7 **Decaying Sunflowers** 1965  
Oil on canvas,  $50 \times 45\frac{1}{2}$  ins,  $127 \times 116$  cms  
Lent by the Municipal Gallery of Modern Art

**8 Standing Figure** 1965

Oil on canvas,  $60 \times 46$  ins,  $152.4 \times 116.8$  cms  
Signed on reverse Brian Bourke  
Lent by An Chomhairle Ealaíon (The Arts Council)  
Exhibitions: Irish Exhibition of Living Art 1965;  
Arts Council of Northern Ireland, Belfast 1969

**9 Landscape (Polling)** 1966

Oil on canvas,  $48\frac{1}{2} \times 65\frac{1}{2}$  ins,  $124 \times 166$  cms  
Signed on reverse Brian Bourke  
Lent by An Chomhairle Ealaíon (The Arts Council)  
Exhibitions: Dawson Gallery, Dublin 1967;  
Arts Council of Northern Ireland, Belfast 1968 and  
1969

**10 Woman with an Umbrella** 1967

Oil on canvas,  $54 \times 48$  ins,  $137 \times 122$  cms  
Signed on reverse Brian Bourke  
Lent by the Dawson Gallery

**Deborah Brown**

- 11 **Papier maché form on pierced orange canvas**  
1965  
Oil on canvas and papier maché,  $60 \times 40$  ins,  
 $152 \times 102$  cms  
Lent by Dr J. B. Kearney  
Exhibition: The David Hendriks Gallery, Dublin,  
July, 1966
- 12 **Glass fibre form mounted on painted  
tempered masonite** 1969  
Fibre Glass on canvas,  $48 \times 96$  ins,  
 $122 \times 243.8$  cms  
Signed Deborah Brown  
Lent by the David Hendriks Gallery
- 13 **Glass fibre form mounted on canvas** 1971  
Glass fibre form mounted on canvas,  $36 \times 48$  ins,  
 $91.5 \times 122$  cms  
Signed on reverse Deborah Brown  
Lent by Mr David Hendriks  
Exhibition: Hillsborough Art Centre,  
Hillsborough, Northern Ireland



**Patrick Collins**

**14 Moorland Water 1957**

Oil on panel, 36 × 48 ins, 91 × 122 cms  
Signed bottom right Patrick Collins '57  
Lent anonymously

**15 Spring Morning 1961**

Oil on canvas, 35½ × 47½ ins, 90 × 121 cms  
Lent by Sir Basil Goulding Bt.

**16 The Country Road 1963**

Oil on board, 24 × 30 ins, 61 × 76 cms  
Signed bottom right Patrick Collins  
Lent by An Chomhairle Ealaíon (The Arts Council)  
Exhibitions: The David Hendriks Gallery, Dublin 1963; Twelve Irish Painters, New York 1963; Modern Irish Paintings (Arts Council) European Tour 1969/1971

**17 French Farmhouses 1965**

Oil on hard board panel, 17½ × 23½ ins, 44.5 × 60 cms  
Signed bottom right Patrick Collins  
Lent by Dr. J. B. Kearney  
Exhibition: The David Hendriks Gallery, Dublin, February 1966

**18 A Memory of W. B. Yeats Walking in Dublin 1969**

Oil on board, 50 × 39½ ins, 127 × 100.3 cms  
Signed front Patrick Collins  
Lent by the David Hendriks Gallery, Dublin  
Exhibition: The David Hendriks Gallery, Dublin July/August 1969

**Barrie Cooke**

**19 Carcass 1962**

Oil on canvas 36 × 39¾ ins, 91.5 × 100 cms  
Lent by Sir Basil Goulding Bt

**20 Sile-na-gig 1964**

Mixed media, 44 × 52¾ ins, 101.7 × 134 cms  
Signed bottom right Barrie Cooke  
Lent by Sir Basil Goulding Bt  
Exhibition: The David Hendriks Gallery, 1964

**21 Five Part Cycle 1970**

Oil on canvas, 84 × 45 ins, 213 × 114 cms  
Signed front Barrie Cooke  
Lent by the David Hendriks Gallery  
Exhibition: The David Hendriks Gallery 1970  
Oireachtas Exhibition 1970

**Michael Farrell**

**22 Black Assemblage 1964**

Acrylic on nine canvases, 72 × 72 ins, 183 × 183 cms  
Signed on reverse Michael Farrell 1964  
Lent by An Chomhairle Ealaíon (The Arts Council)  
Exhibitions: Arts Council of Northern Ireland, Belfast, 1968; Modern Irish Painting (Arts Council) European Tour, 1969/1971

**23 Thourables Wake Series 1965**

Acrylic on canvas, 84 × 84 ins, 213.4 × 213.4 cms  
Signed on reverse Michael Farrell  
Lent by An Chomhairle Ealaíon (The Arts Council)  
Exhibitions: The Dawson Gallery Dublin 1966; Paris Biennale, 1969.

**24 Conception of Black Reversed (Diamond) 1968**

Liquatex on canvas, 66 × 66 ins, 168 × 168 cms  
Signed on reverse Michael Farrell  
Lent by An Chomhairle Ealaíon (The Arts Council)  
Exhibitions: The Dawson Gallery, Dublin 1968; Modern Irish Painting (Arts Council) European Tour 1969/1971

**25 Yellow Pressé 1970**

Oil on canvas, 68 × 84 ins, 173 × 213 cms  
Lent by Mr Alan W. Tate

**Tim Goulding**

**26 Lapsang Souchong 1968**

Felt banner 50 × 105 ins, 127 × 267 cms  
Lent by Sir Basil Goulding, Bt  
Exhibition: The David Hendriks Gallery 1969

**27 No 1971**

Acrylic 40¼ × 80 ins  
Signed Tim Goulding



Lent by the David Hendriks Gallery  
Exhibition: Paris Biennale 1971

**Brian Henderson**

28 **Isolated I** 1971

Oil on canvas, 62 × 147 ins, 157.5 × 373.2 cms  
Lent by John McGuire  
Exhibition: Project Arts Centre, 1971

**Roy Johnston**

29 **Recap for P.B.** 1971

P.V.A. on cotton duck, with Aluminium,  
63 × 104 ins, 160 × 264 cms  
Signed on reverse Johnston, '71  
Lent by the Contemporary Irish Arts Society  
Exhibitions: Arts Council Gallery, Belfast,  
November 1971; David Gallery, Dublin, February  
1972

30 **Around T.S.** 1972

P.V.A. on Cotton Duck, with Aluminium  
Signed on reverse Johnston '72  
Lent by the Davis Gallery, Dublin  
Exhibition: Davis Gallery, Dublin, February 1972

**Cecil King**

31 **Painting** 1968

Oil on canvas, 60 × 48 ins, 152 × 122 cms  
Signed on reverse Cecil King 1968  
Lent by An Chomhairle Ealaíon (The Arts Council)  
Exhibitions: David Hendriks Gallery, Dublin 1968;  
Modern Irish Painting (Arts Council) European  
Tour 1969/1971

32 **Yellow Painting** 1969

Oil on canvas, 90 × 56 ins, 206 × 142 cms  
Lent by P. J. Carroll and Company Limited

33 **Berlin Painting** 1970

Oil on canvas, 90 × 50 ins, 206 × 127 cms  
Signed on reverse Cecil King  
Lent by the Bank of Ireland Group

34 **Adullam** 1971

Oil on canvas, 87 × 54 ins, 221 × 137 cms  
Signed front of painting Cecil King  
Lent by the Gulf Oil Corporation, Pittsburgh

**Louis Le Brocquy**

35 **Image F66** 1962

Oil on canvas, 30 × 25 ins, 76.2 × 63.5 cms  
Signed bottom left le Brocquy  
Lent anonymously

36 **Kneeling Man** 1964-65

Oil on canvas, 45½ × 35 ins, 116 × 89 cms  
Signed bottom right le Brocquy '65  
Lent by the Gulf Oil Corporation, Pittsburgh  
Exhibition: Gimpel Fils Gallery, London, 1964  
Carroll Prize

37 **Head 261** 1970

Oil on canvas, 40 × 40 ins, 101.5 × 101.5 cms  
Lent by Joseph H. Hirschorn Collection  
Exhibition: Gimpel & Weitzenhoffer, New York,  
April-May, 1971

38 **Head 285** 1971

Oil on canvas, 59 × 59 ins, 150 × 150 cms  
Lent by Joseph H. Hirschorn Collection  
Exhibition: Gimpel & Weitzenhoffer, New York,  
April-May, 1971

**Norah McGuinness**

39 **Night Flight Dublin Bay** 1970

Oil on canvas, 38 × 48 ins, 91.5 × 122 cms  
Signed bottom right N. McGuinness  
Lent by the Dawson Gallery  
Exhibition: The Dawson Gallery 1970

40 **Tidal Rhythm (Sandymount Strand)** 1970

Oil on canvas, 36 × 48 ins, 91.5 × 122 cms  
Signed bottom right N. McGuinness  
Lent by An Chomhairle Ealaíon (The Arts Council)  
Exhibition: The Dawson Gallery, Dublin, April 1970



**Edward McGuire**

41 **Pearse Hutchinson** 1970

Oil on canvas, 50 × 40 ins, 127 × 100.5 cms  
Signed bottom right Edward McGuire  
Lent by the Dawson Gallery, Dublin  
Exhibition: The Dawson Gallery, Dublin 1971;  
Irish Exhibition of Living Art, 1971

42 **Michael Hartnett** 1971

Oil on canvas, 30 × 24 ins, 76.2 × 61 cms  
Signed bottom right Edward McGuire  
Lent by the Richard Sexton Collection, U.S.A.  
Exhibition: Royal Hibernian Academy, 1971

**Anne Madden**

43 **Blue and White** 1969

Acrylic on six panels, 89 $\frac{3}{4}$  × 198 ins  
Signed bottom right Anne Madden '69  
Lent by W. & H. M. Goulding Ltd

44 **Standing Stones II** 1970

Diptych  
Polymer acrylic on cotton duck, 77 × 51 $\frac{1}{2}$  ins,  
196 × 131 cms  
Signed on reverse  
Lent by Mr Ronald Tallon

45 **Megalith I** 1970

Diptych  
Polymer acrylic on cotton duck, 77 × 90 ins,  
196 × 228 cms  
Signed bottom right reverse both panels  
Lent by the artist

**Colin Middleton**

46 **Anvil Rock III** 1968/1969

Oil on panel, 36 × 35 ins, 91.5 × 89 cms  
Signed bottom right monogram  
Lent by the Municipal Gallery of Modern Art,  
Dublin  
Exhibition: Retrospective (10 year) Belfast and  
Derry, September–November 1970

47 **Anvil** 1969

Oil on panel 48 × 48 ins, 122 × 122 cms

Lent by P. J. Carroll Limited

Exhibition: Irish Exhibition of Living Art, Cork,  
1969

**Nano Reid**

48 **Mellifont Abbey** 1947

Oil on panel, 20 $\frac{1}{2}$  × 24 $\frac{1}{2}$  ins, 52 × 62.2 cms  
Signed bottom left Nano Reid  
Lent by Dr Eileen MacCarvill

49 **Visiting Slane** 1947

Oil on canvas, 16 $\frac{1}{2}$  × 22 $\frac{1}{2}$  ins, 42 × 57 cms  
Signed bottom left Nano Reid  
Lent by Dr Eileen MacCarvill

50 **A Wild Day** circa 1961

Oil on panel, 17 $\frac{3}{4}$  × 23 $\frac{5}{8}$  ins, 45 × 60 cms  
Signed bottom left Nano Reid  
Lent anonymously

51 **Ballads in the Bar** 1966

Oil on board, 23 $\frac{1}{2}$  × 29 $\frac{1}{2}$  ins, 60 × 75 cms  
Signed bottom left Nano Reid  
Lent by An Chomhairle Ealaíon (The Arts Council)  
Exhibitions: The Dawson Gallery, Dublin, 1966;  
Arts Council of Northern Ireland, Belfast 1968;  
Modern Irish Painting (Arts Council) European  
Tour 1969/1971

52 **The Ship Sails Out** 1969–70

Oil on canvas, 28 $\frac{1}{2}$  × 28 $\frac{1}{2}$  ins  
Lent by Mr S. J. Heffernan  
Exhibition: The Dawson Gallery, Dublin, 1970

**Patrick Scott**

53 **Large Solar Device** 1963

Oil on canvas, 92 × 60 ins, 232.5 × 152.5 cms  
Signed on reverse  
Lent by the Municipal Gallery of Modern Art,  
Dublin  
Exhibition: Hamilton Gallery, London, 1964

54 **Gold Painting 34** 1965

Gold leaf and tempera on canvas 96 × 96 ins in  
four sections of 48 × 48 ins, 244 × 244 cms,



122 × 122 cms

Signed on reverse Patrick Scott

Lent by the Bank of Ireland Group

Exhibitions: Hamilton Gallery, London, 1966;

Irish Exhibition of Living Art, 1967

55 **Gold Painting 42** 1969

Gold leaf and acrylic on canvas, 48 × 48 ins,

121.9 × 121.9 cms

Signed on reverse Patrick Scott

Lent by An Chomhairle Ealaíon (The Arts Council)

Exhibition: The Dawson Gallery, Dublin, 1969

56 **Pyre I** 1970

Acrylic on canvas, 50 × 46 ins, 127 × 117 cms

Signed on reverse Patrick Scott

Lent by the Gulf Oil Corporation, Pittsburgh

Exhibition: Irish Exhibition of Living Art 1971

**William Scott**

57 **Green with Envy** 1965

Oil on canvas 56 × 56 ins

Lent by Dr and Mrs Said Yasin

Exhibition: Dawson Gallery, Dublin

58 **Two and Two I** 1963

Oil on canvas, 40 × 50 ins, 100 × 125 cms

Signed W. Scott

Lent by the Municipal Gallery of Modern Art

Exhibition: Modern Irish Painting (Arts Council)

European Tour 1969/1971

59 **From all Quarters** 1963

Oil on Canvas, 34 × 44 ins, 86.5 × 112 cms

Lent anonymously

Exhibitions: Hanover Gallery, 1963, Dusseldorf

1964, Dublin 1965

60 **Untitled**

Oil on canvas, 66 × 151 ins

Lent by Radio Telefís Éireann

**Camille Souter**

61 **Bed Ends in the Yard** 1962

Oil on paper, 25 × 40 ins, 64 × 102 cms

Signed bottom left Camille Souter 1962

Lent by An Chomhairle Ealaíon (The Arts Council)

Exhibition: Twenty Paintings from the collection

of The Arts Council of Ireland, Arts Council of

Northern Ireland Gallery, Belfast 1968; Modern

Irish Paintings (Arts Council) European Tour

1969/1971

62 **Just Before the Haymaking** 1963

Oil on Whatman paper, 22 × 30½ ins, 56 × 77 cms

Signed bottom right Camille Souter, 1963

Lent by Sir Basil Goulding Bt.

63 **Going up to Calary** 1964

Oil on canvas, 28½ × 37 ins

Signed bottom right Camille Souter

Lent by Mr Peter Doyle

64 **The Last of the Radicio** 1964

Oil on canvas, 23 × 31 ins, 58.4 × 78.8 cms

Signed bottom Camille Souter 1964

Lent by the Ulster Museum, Belfast

**Patrick Swift**

65 **Portrait of Patrick Kavanagh**

Oil on panel, 54 × 42½ ins, 137 × 108 cms

Lent by Great Southern Hotels

**Jack B. Yeats**

66 **While Grass Grows** 1936

Oil on canvas, 18 × 24 ins, 46 × 61 cms

Signed Jack B. Yeats

Lent by Waterford Municipal Art Gallery

Exhibitions: Dunthorne Gallery, London, 1936;

Royal Hibernian Academy, 1937 (176);

Jack B. Yeats National Loan Exhibition, 1945 (92);

Jack B. Yeats Loan Exhibition, Waterford, 1965

67 **Singing 'Way Down Upon the Swanee River'**

1942

Oil on canvas, 14 × 21 ins, 36 × 53 cms



Signed Jack B. Yeats

Lent by Mr and Mrs Jack Toohey, Dublin

Exhibitions: Contemporary Picture Galleries, Dublin

In Theatre Street, 1942 (5); London Group, 1943,

5th Wartime Exhibition; Victor Waddington

Galleries, Dublin, 1946; Peacock Theatre, Dublin

1971

68 **The Aside** 1948

Oil on canvas, 14 × 21 ins, 36 × 53 cms

Signed Jack B. Yeats

Lent by Captain Alan Hillgarth, Ballinderry

Exhibitions: Peacock Theatre, Dublin, 1971

## Robert Ballagh

Born 1943, Dublin

*Studied architecture but now devotes his full time to painting. He has had two one-man shows in Dublin and in 1969 was awarded a Carrolls Prize at the Irish Exhibition of Living Art. He represented Ireland at the Paris Biennale in 1969 and in the Celtic Triangle Exhibition (Ireland, Scotland and Wales), 1970/1971. He was awarded the Alice Berger Hammerschlag Trust Scholarship in 1971. His work is included in the public collections of An Chomhairle Ealaíon (The Arts Council) and the Municipal Gallery of Modern Art, Dublin.*

### Robert Ballagh: The Politics of Taste

(An assessment of the art of a Revolutionary).

'There is no such thing as autonomous art' declared Kandinsky and similarly, in the present moment of history there can be no such thing as the non-political artist. Aware or apathetic, the Irish artist is involved in the socially revolutionary situation existing in this country. Prominent in this evolving scene is twenty-eight-year-old Irish artist Robert Ballagh. Godard when he was asked if his films were for the people replied 'no, they are from the people,' similarly Ballagh in an introduction to his exhibition in 1971 (March) wrote 'I wish to present without comment the cultural reality of most peoples' lives.' Such social commentary is often dismissed as merely 'poster-art' yet any who recall the sociological effect of the works of Blaine and Gerz in Paris '68 cannot refute its effectiveness. So Ballagh, confirmed Marxist and articulate social reformer declares, through his work, his interest and involvement in the problem that is divided Ireland. His work, whether it's his translation of the Bogside to 'Liberty on the Barricades after Delacroix', or the almost decadent 'sumptuousness' of his 'Sweets' earlier this year, is still conscious of the artist's place in a disturbed environment.

'For the first time in history technology has made cheap mass production of artifacts for general dissemination possible. However, this technological advance, coupled to a retrograde social system, which reduces all things to a commodity level, has led to the production of a culture type, which arouses the

basest aesthetic reasoning in people and stimulates this for profit.'

After such a statement it will come as no surprise to learn that Ballagh is one of the most vocal attackers of the elitist structure which confines the artist to the Galleries. Ballagh's work is for all the people . . . not merely those who can afford to have the sherry-accented appreciation at openings or the hindsight to accept the comparative-derivative comments of the critics. To recognise this is an important step in understanding Ballagh's work. His paintings, ever since his first appearance in the Living Art '67, belong with the working class with which he identifies and with which he inevitably belongs. For the artist, and in particular an artist with Ballagh's approach ('I design a painting the way an architect designs . . . and then I build it up'), is a worker not prepared to disappear into the Ivory Tower closet that the bureaucracy has designed for him but rather on to the factory walls, in the public parks and even the public house.

Ballagh's work, his Art and his political self are all aimed towards this position in the minds of *all* the people. To isolate his art from this motivation is criminal, to ignore his ambition towards this is absurd, to deny that this is his purpose is stupid.

### Hayden Murphy







## **Basil Blackshaw**

Born 1932, Belfast

*Studied at the Belfast College of Art. He has had one-man exhibitions in Dublin and Belfast. In 1958 his work was included in an exhibition of Religious Art at the Tate Gallery, London. Public collections include the Arts Council of Northern Ireland, The Ulster Museum, Belfast, and the British Contemporary Art Society.*

Basil Blackshaw was born in 1932. His childhood, which was a very happy one, was spent in Boardmills, Co. Down. Here he was surrounded, as indeed, he still is, by horses, greyhounds, beagles, lurchers, and he delighted in the countryside.

From early days he drew well, had a strong sense of colour and a feeling for figurative composition.

He has concentrated mainly on portraits, paintings of animals and landscapes, and his work in this genre up to about 1957 was strong and expressionistic. Few artists have shown with such intensity the rich solidity of earth and the heavy luminosity of the sky. His 'Stubble Field' in the Art Gallery of the Ulster Museum is a fine example of his love of and oneness with nature. His animal paintings and animal portraits of this period, especially of horses, show something of the lean etiolated movement of Giacometti whom he intensely admired.

His many portraits of people have the same determined strength, particularly those of the 'Warwick Boys' and of John Hewitt. His posthumous portraits of James Joyce were inspired by reading Joyce's works, imagining him and studying photographs of him, so that eventually he seems to have caught the very essence of the man. One of these portraits now hangs in the Martello Tower at Sandycove.

In the last decade there has been a change in Blackshaw's painting, instead of the glowing dark blacks and browns, he now uses subtle restrained colours; delicate and almost calligraphic, these essays in spatial relationship are achieved with remarkable economy of means, and they tend towards abstraction, in the truest sense of the word. Now his race horses appear out of a morning mist, their riders huddled up against the cold air.

One of his favourite themes is Colin Mountain, it is

for him what Mont Ste Victoire was to Cézanne. There is now little feeling of movement, but a desire to express tension, the tension of a mountain top with a cloud. He feels that Cézanne is the master of structure and form, and like him, he hopes to express the 'Pull and tension which is the whole life of art.' Basil Blackshaw leads a full and satisfying life, he is married to Anna Ritchie, who is a fine abstract painter, and they live with their daughter Anya in a country cottage surrounded by seven wind-swept acres. It is on the County Down side of the Lagan Valley and faces Colin Mountain, the Black Mountain and when the mists break there is sometimes a glimpse of the blue summit of Slieve Croob. His latest theme is a series of 'Garden' paintings; these are austere in their simplicity, they stress the relationship of simple hedge-like shapes to the ground and the sky. It will be interesting to see if this new theme will make his work even more abstract.

Basil Blackshaw has already made an important and significant contribution to Irish painting, it remains to be seen what he will do in the future, his enquiring mind and intelligent response to nature will always ensure that his work is sincere, painterly and intellectually satisfying.

He is the least arrogant of artists. Every time he starts a painting he feels as if he had never painted before; perhaps it is this modesty of approach which gives his work its essential freshness and integrity.

## **Mercy Hunter**







## Brian Bourke

Born Dublin, 1936

*Studied at the National College of Art, Dublin; St. Martin's School of Art and Goldsmith's School of Art, London. He has had one-man exhibitions in Dublin and Belfast. He has been awarded many prizes including a Carrolls Award, Irish Exhibition of Living Art 1964, 1965 and 1967; An Chomhairle Ealaíon prize for Portrait Painting, 1965, and Second Prize Macaulay Fellowship 1966. In 1965 he represented Ireland at the Paris Biennale. His work is included in the public collections of An Chomhairle Ealaíon (The Arts Council) and The Municipal Gallery of Modern Art, Dublin.*

Brian Bourke was pleased when an American-Irish painter friend said to him they and a few might well be the kitsch-makers of the local now. Bourke liked the association with unintentional art, having no use for painters who will art from their Chinese fingers and offer their work as aesthetic experiment, personal therapy, or love-lies-bleeding deodand.

Nietzsche, admired by Brian Bourke, 'took sides against himself', decried the romantic illusion of art, and hoped that a handful of free spirits would survive to find eventually *die frohliche Wissenschaft*—the gay science, a head-tossing laughter-making tumbling of the so-carefully-architected Gothic climb to God. Bourke's singularity as a painter is to harmonize the ground-swell of Nietzsche's nihilism and Schopenhauer's despair while at the same time finding in the Late Gothic painters a reinforcement of the spatial tensions and perspectives in his own work.

Jan Polock, Barthel Bruyn, Michael Pacher, much later Longhi and Hans von Marees; these are where Bourke finds encouragement and vibration. To him there are periods when art hits the vein and the works burn. Late Gothic Europe in particular was such a time; artists then used their total environment as Bourke now attempts to use his. They were buttressed by flying angels and prodigious exactitude. He emulates their conviction, but rejects their super-structured heaven-on earth. He does not see a Gothic cathedral as an Hallelujah but as the best all-purpose box man has built.

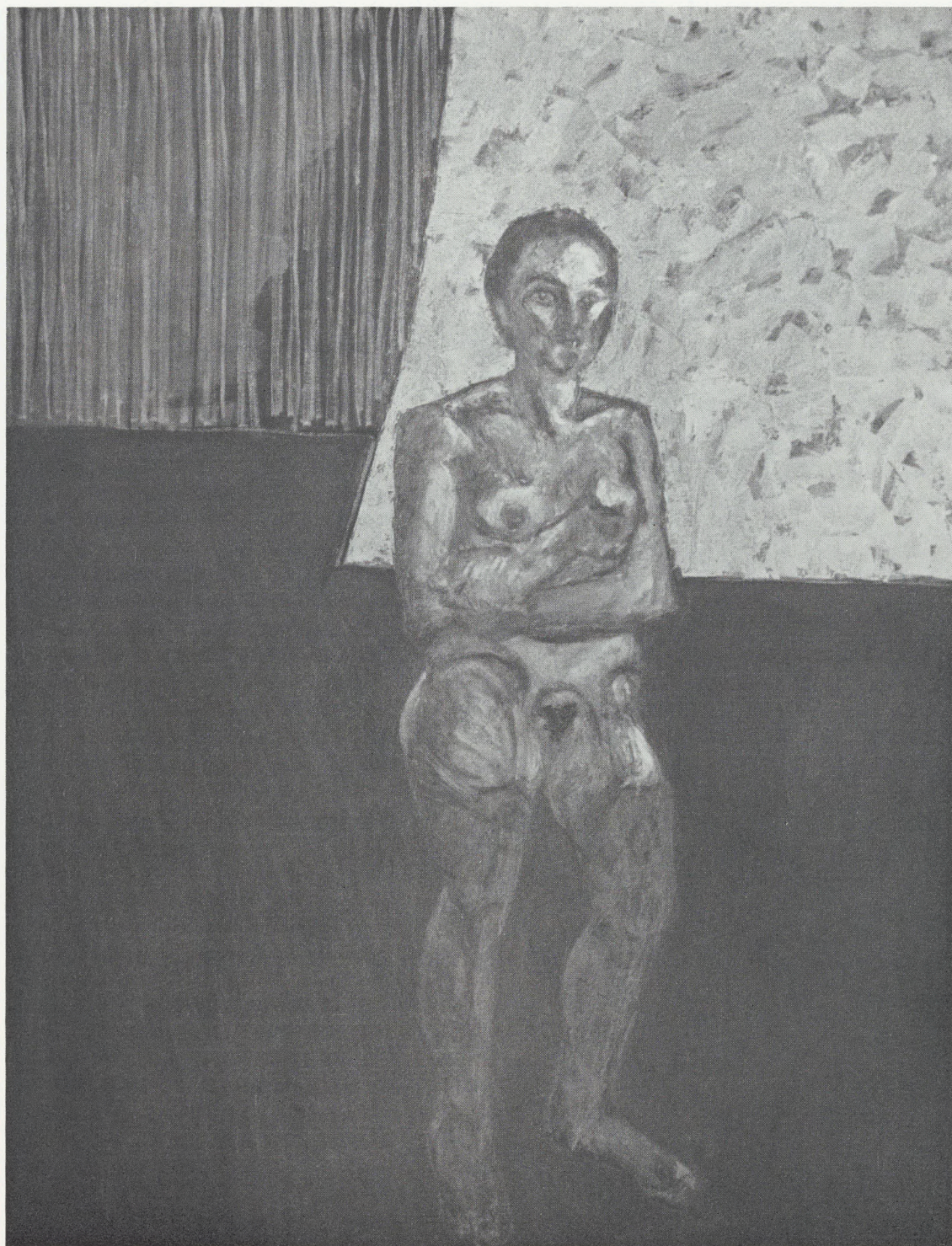
All this means that Bourke's work is restricted in range. It does not shout, because there is nothing to shout about. A neighbour's back-garden is painted time and again. Small heads of women, their personalities veiled, inhabit ovals and circles of space. The artist himself appears, naked, watchful, perhaps helmeted. The same plane goes and comes over a Bavarian village. A baker in his white coat walks into a 1966 landscape: Bourke says he did not paint the baker's dog because the dog had gone behind a tree. It is all very much as you find it. Place your bets, gentlemen; winners not paid, croupier Bourke is changing his mask.

Which is more important, he once asked, an early Egyptian pot or the potter? 'My answer is the pot. If I were a liberal Christian being, I would say the potter is the better object. He had a soul, and very likely it's in heaven. But that isn't true. The only beauty that man had is the pot. This is anti-bourgeois. The pot is not the manifestation of anything about the man, but of the beauty he shares with all things of the earth. For art is profane; it is anti-God, anti-soul, and eventually anti-man'.

The justification of Brian Bourke's work is the degree to which his pictures state the position of a painter who has tried to become exposed and dreamless. He shed his pontificals in Germany long ago; if his clown's gear occasionally stirs on the wardrobe floor, so be it.

**Patrick Gallagher**







## **Deborah Brown**

Born 1927, Belfast

*Studied at the Belfast College of Art and the National College of Art, Dublin, and subsequently in Paris. She has had many one-man exhibitions in Great Britain and Ireland including shows in Dublin, Glasgow, Belfast and London. In 1965 commissioned by Ferranti Ltd. a series of eight canvases for the interior of their new building at Hollinwood, Manchester. In 1970 she was awarded the main Carroll Prize in the Irish Exhibition of Living Art, and was awarded a prize in the Open Painting Exhibition, Belfast. Her work is in many public collections in Ireland.*

Deborah Brown is one of a very small number of Northern artists who continue to live in their native city, Belfast. She herself travels a great deal and is deeply interested in art history both renaissance and modern. However the relative isolation of her life as a painter has given her the opportunity to evolve a highly personal style, one of the most experimental in Ireland, both in its use of materials and in its understanding of problems of space and light. Her work now is very calm, made of large still forms. She had been considerably neglected in Ireland until 1970 when she won the principal Carroll prize in the Irish Exhibition of Living Art.

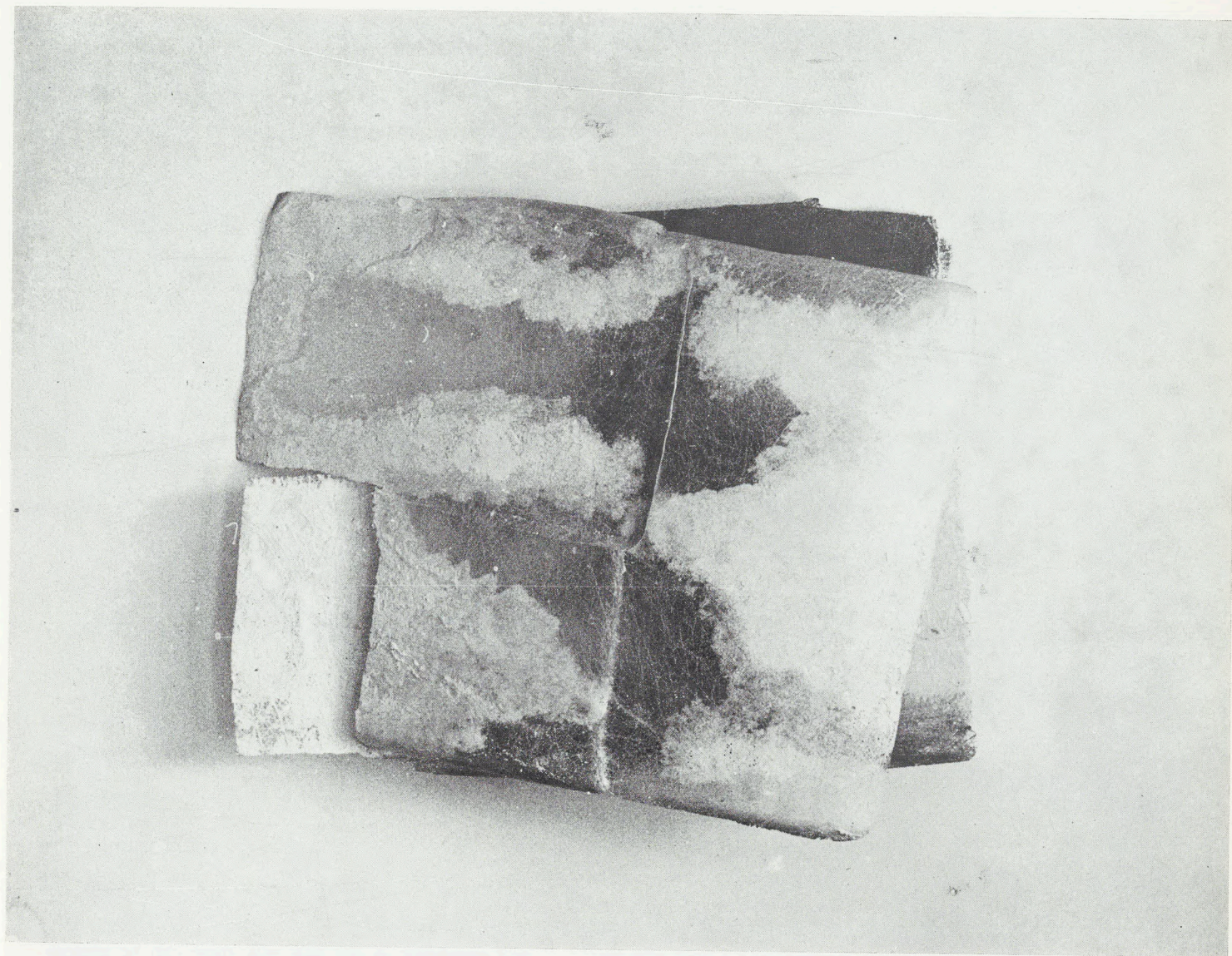
From the beginning she simplified her figures and was more interested in the relationship of forms than in the subjects of her paintings. However she went through a variety of phases including a period when she used very strong colour, before she later developed a non-representational style. This occurred after she saw the work of American abstract expressionists in the late fifties. Her abstracts were always very three dimensional in effect and the large canvases she painted for the Ferranti Transformer Office Block in 1965, though quiet in colour, have a remarkable ability to carry and fill the large spaces involved.

By this time she was experimenting in collages, mostly using paper though sometimes making constructions out of wood, canvas, cane and papier maché. Her work became more sculptural and she now uses fibre glass as she feels that it is a more permanent medium. Recently the translucent effects

of the fibre glass have concerned her more and more. Her art while it is becoming ever simpler and grander in form is now returning to the lyrical colouring of her very first work.

**Anne Crookshank**







## Patrick Collins

Born 1910, Dromore West, Co. Sligo

*Studied briefly at the National College of Art, Dublin, but is mainly self-taught. He has had one-man exhibitions in Dublin, Belfast and London. He won the National Award in the Guggenheim International Exhibition, New York, 1958. His work is in many public collections in Ireland.*

Patrick Collins was born in 1910 in the small village of Dromore West in Co. Sligo. The cluster of two pubs and a few houses lies in the green prosperous heart of the parish which on one side loses itself in the mournful bogs which climb the slopes of the Ox mountains, while on the other, small farms shelter from the Atlantic. It is the kind of country that feeds the imagination. He came to Dublin to be educated by the Christian Brothers but early took an interest in painting, attending classes at the National College of Art, and painting in the evenings and at weekends. As the intoxication grew, he devoted himself completely to painting. Since then his very individual art has become an essential part of Modern Irish Painting: he shows each year at Living Art, he has regular one-man exhibitions in Dublin and occasionally in London. His work is in all the public and private collections that presume to be comprehensive. He represented Ireland at the International Guggenheim Exhibition in 1958.

His subject matter is conventional: landscape sometimes of the town but, more often of the fields, hills, white houses in the evening light, cattle standing in a pasture, some still lives of fruit or flowers, a few nudes. But these are really only points of departure for Collins, whose procedures in evolving the painting owe something to the influences of Hone, Paul Henry (to whom he has painted a 'homage') and above all Jack Yeats. For just as the last used a long garnered store of memories for his later work so also Collins paints not the actual subject, but the built-up accretion of emotion and feeling that have gathered about the remembered scene. But while Yeats remained essentially an illustrator and painted events, Collins' expression is completely visual and all his best work is the result of a visual experience. He has said 'It is the aura of an object which interests me more

than the object. I see a few bottles on a table and I feel there is more than a few bottles. It is this something more that I try to paint'. W. B. Yeats once said that when he was abroad and remembered Ireland or wished to remind himself of it, it was always the West of Ireland he imagined. Collins shares this pre-occupation with the West and his seeming indifference to all international influences contribute to making him the completely Irish painter that he is. But because he is non-literary he succeeds in transcending this provincialism of place and while familiarity with his chosen landscape can provide an extra dimension to one's enjoyment of his work, lack of this knowledge in no way diminishes it.

Thus Collins's painting is allusive; he seems to search in the tangled web of brushstroke and pigment, shade and tone, for an evanescent, half-remembered but deeply-felt experience: the forms and images of the painting emerge from the basic colour or tonality, sometimes fleetingly as one's perceptions change. For his colour is really a development of tone with a carefully controlled gamut based on an impalpable shifting grey, built up from an impasto of repeated paint layers. Muted it is, but since there is practically no line, it serves to carry the painting; it gives the necessary reference but not so as to interfere with the core of the work: the 'something more' he has spoken of. In his latest work there appears to be a shift to a greater definition in the surface: the usual vignette composition is missing and the forms, still within the limpid tonality of colour, appear at the edges of the canvas looking towards the centre.

Collins's work epitomises very clearly the virtues and perhaps the deficiencies of Irish Painting; tentative, allusive, thoroughly romantic, it can express feeling and sensibility in the only way these can be sensed and that fully. Cold perception, the arrow of reason, great constructs of composition, we must I fear leave to other lands, other peoples. Poussin we can only appreciate.

The paintings of Patrick Collins are like pearls, rich and glowing, that have dropped opalescent from the shells of memory and dream which nurtured them.

**Desmond MacAvock**







## Barrie Cooke

Born 1931, England

*Studied with Rattner and Levine in the USA and was awarded a scholarship to study under Kokoscha in Salzburg in 1955. He came to live in Ireland in 1954 and has since had several one-man exhibitions in Dublin. He was a prizewinner in the Open Painting Exhibition, Belfast, 1962, and in 1963 he represented Ireland at the Paris Biennale. His work is in public collections in Ireland and in the Fogg Museum, Boston.*

On a wall of Barrie Cooke's studio is chalked, in large letters, the famous phrase of Heraclitus: *llatva pei everything flows*. Born in Cheshire, brought up in Jamaica, educated in Harvard, and living in Ireland, his life seems to demonstrate that maxim. Its one constant is his obsession with the inconstant, the rush of life as shaped by its interruptions, body or tree-trunk, boulder or bone. This may seem a Pantheist position, but Cooke makes no pretence of mystical experience; a hunter and fisherman, he is concerned to live as close as possible to nature. *With nature, as happily as with a woman*, as Rimbaud says. This leads to an extraordinary paradox whereby paintings which seem abstract are actually life studies, in the strictest sense. There is the story of the surgeon who halted before one of Cooke's more mysterious paintings to exclaim with pleased recognition: 'Why, that's the lower jawbone.' This paradox was less evident in his early work, which included portraits done under the influence of Kokoscha, with whom he studied after leaving Harvard. But the emphasis in his first Hendriks show was on water, plunging over falls, spreading darkly in a pool. For Cooke water is not only a correlative for his sense of flux but a form of space, combed by currents, as the air is by winds.

It was one of these water studies which attracted Malraux's attention at the Paris Biennale in 1963. The same passionate identification with the process of change was responsible for the carcass paintings. There animal life was seen at the point where it bleeds back into the ceaseless regenerative flux, the spirals of the ribcage outlining the same resistance as the stones in a riverbed; there is even a painting called

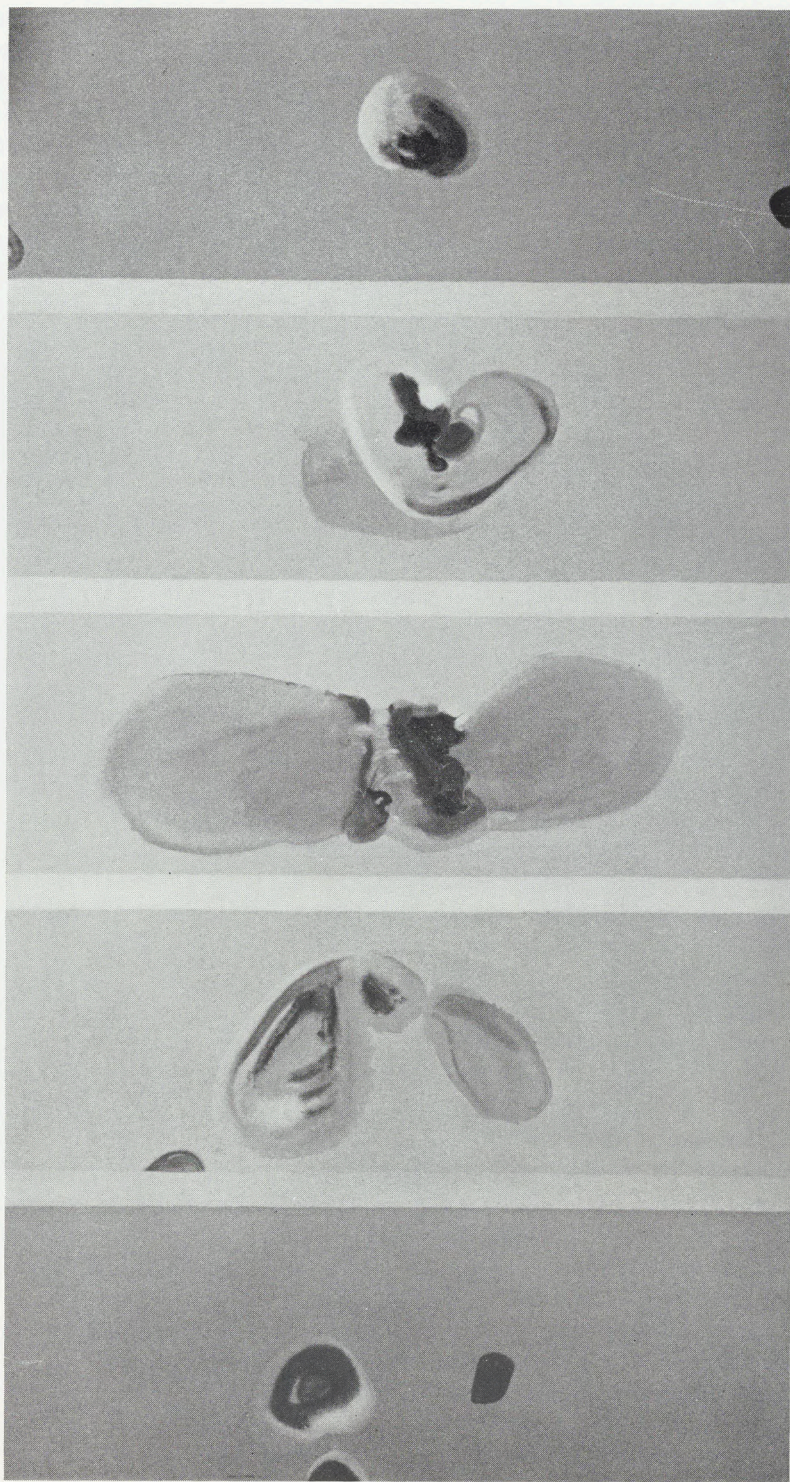
*Sheep Carcass Floating*. This was not a new interest for Cooke (he spent a summer in an abattoir in Martinique when he was 21) but the reverse aspect of his general obsession with growth, fertility, energy. A move from Clare to the Nore valley was accompanied by a change of style in the mid-sixties. In his 1968 exhibition, for instance, there was a new freedom in the colours, a warmth related to Bellini and Ingres, two masters to whom he expressly paid homage. This extension of palette served a shift in subject matter; there had always been nudes in Cooke's painting but now the emphasis was on the couple, the composition of the painting being born from the tension between them.

This reliance on colour rather than the thrust of line is characteristic of Cooke's later work, which seems to me much more assured as painting, much less abruptly resolved. He has moved towards larger canvases where the colours collide or collaborate in space. This is very much in tune with what has happened in painting elsewhere, but the real source of Cooke's new strength is his understanding of growth.

In his Gouldings mural, for instance, all the panels are interrelated, like parts of a living body; there is a continual contrast and exchange between them. His main pictorial discovery is that edges of separately applied colour can equal that friction of matter against matter which is the gist of energy. In his most recent bone studies he pays homage, once again, to the power of life which thrives on, survives such tensions and interruptions. Although he has yet to receive the full international recognition he deserves, Barrie Cooke's work has the continuity and ambition of a major painter's.

**John Montague**







## Micheal Farrell

Born 1940, Kells, Co. Meath

*Studied at St. Martin's School of Art, London. He has had one-man exhibitions in Dublin and London. He has been awarded the Carroll Prize, Irish Exhibition of Living Art, 1964, 1967, 1968 and 1969. He represented Ireland at the Paris Biennale in 1967 (Lauréat) and at the India Triennale, New Delhi, in 1971. His work has been included in many other international exhibitions and he has also been awarded the Prix de la Ville de Liège, 1969, and Bronze Medal, Europe Prize, Ostend, 1969. His work is included in many public collections in Ireland and in the Manchester City Art Gallery, England, and the Museum of France.*

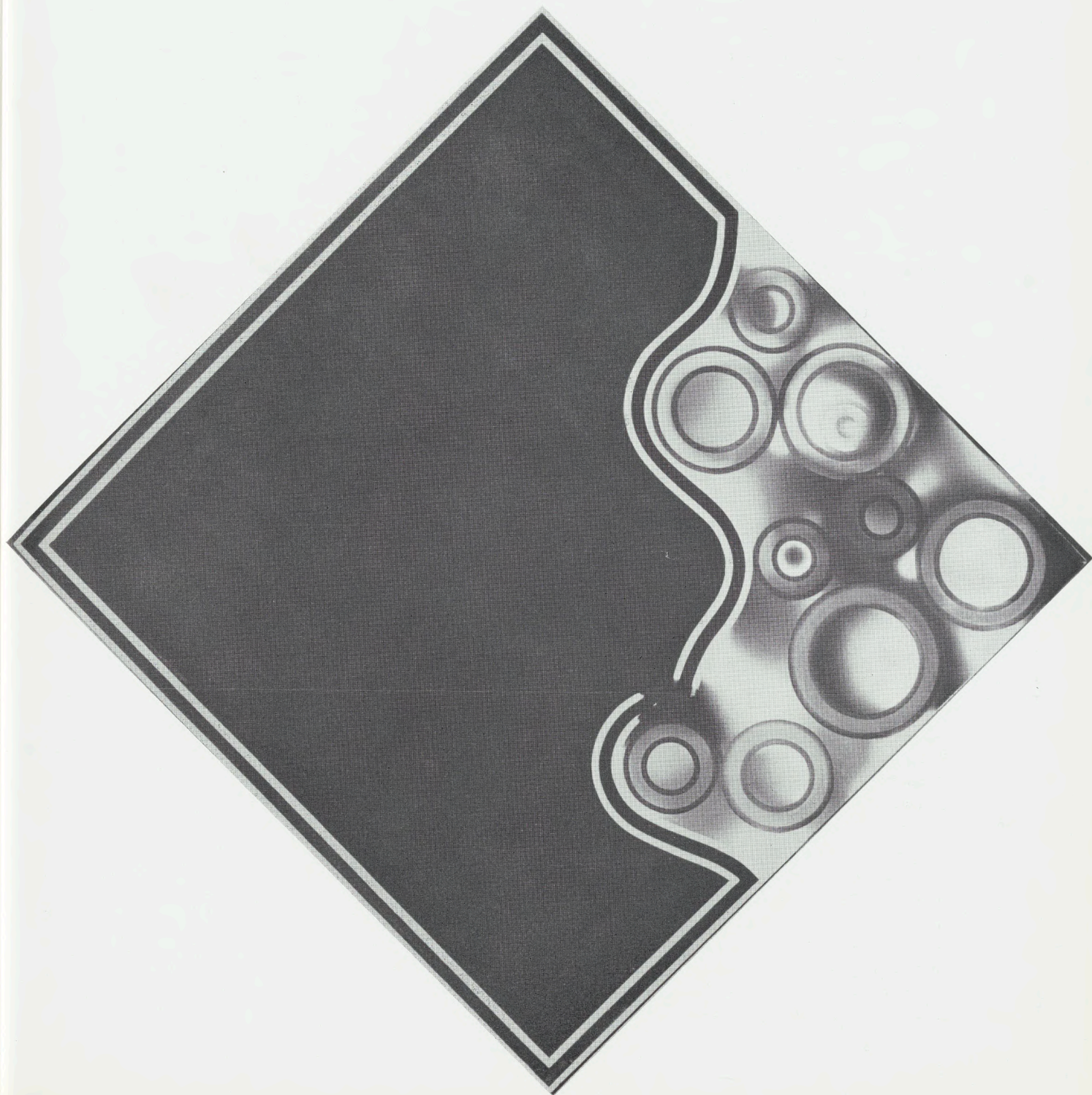
The first work by Micheal Farrell which I saw was one the Arts Council had just bought. It was a competent abstract, in the trend of painting in England and the United States at the time, but it was to my mind marred by the presence of Celtic motifs. Some years later I was invited to his studio where he had just completed *Conception of Black Reversed*. He quite literally uncovered the picture, by removing the protective tapes, as though rapidly drawing white straight lines and circles on a black ground; and the motifs emerged integrated. These two experiences sum up Farrell's work for me. He relates geometrical forms in space, mostly using a spray technique which makes for a vague, fuzzy, amorphous space. At first these forms are often in uneasy relationship to one another and to the space; for this reason some of his large canvases can seem empty and lacking in interest; but eventually the moment of integration comes and the elements all work together. With this process of integration goes one of simplification of forms and colours. His recent series, 'Pressé', is most satisfying in this respect. A number of elongated globules (if they may be so described) of different colours are balanced about a central horizontal axis. As the areas of colour narrow towards the centre they react strongly with one another, thus the composition has both poise and energy.

Painting in Ireland today reflects most of contemporary trends; Farrell belongs, with Cecil King and many of the younger painters, to what may be called the

purely abstract wing, as distinct from the sort of abstraction practised by Patrick Scott, for instance, which has a definite reference to natural forms. He was born in Kells, Co. Meath, in 1940. He studied at St. Martin's School of Art, London, 1957-61, and taught in England and in New York, 1962-1966. In 1967 he settled in Ireland, though he has been on prolonged visits to New York since then and now lives in France. He first exhibited with the Irish Exhibition of Living Art in 1964, and had his first one-man show at the Dawson Gallery, Dublin, in 1966. He represented Ireland and was awarded a Laureate at the Paris Biennale in 1967 and won the Carroll's Open Prize at the Living Art that same year. In 1969 he shared first prize for graphics at Liège. He has exhibited twice in England. He has also done a number of important commissions, including two large murals for the National Bank, College Green, Dublin. Works by him are in the Municipal Gallery, Dublin; the Ulster Museum, Belfast; the City of Manchester Art Gallery; Trinity College, Dublin and the Museum of France. Besides painting, he has worked as a sculptor and graphic designer; he has designed sets for films and has recently taken to designing tapestries, two of which hang in the offices of Bord Fáilte, Dublin. His earliest works of importance were the series containing Celtic motifs, in which the circle predominates; these were followed by a series involving elongated triangles receding in space, like a flight of birds, the 'Sandycove' series; and his most recent series in which there is considerably less recession in space, the 'Pressé', series, has already been described. As Anne Crookshank, in the catalogue to his exhibition at Grange Con, rightly remarks: 'His work depends enormously for its success on the proportions and architectural feel of one shape to another. He is at his best in large works.' Farrell is a dedicated artist who is not content to rely on past successes but relentlessly explores his chosen theme.

**Cyril Barrett**







## Tim Goulding

Born 1945, Dublin

*He was educated at Winchester College, England. He studied Textile Design at Konstfackokolan Stockholm and is mainly self taught. He has exhibited annually in the Irish Exhibition of Living Art since 1964 and from 1964-1968 received an Honorary Mention. He was awarded the prize for artists under 40 in 1970. His first one-man show was in the David Hendriks Gallery, Dublin, 1969.*

Tim Goulding has been painting since 1960. Like those few of his contemporaries whose work has achieved a measure of recognition outside the somewhat confined artistic milieu of Ireland, his formal training has been negligible; and it is interesting that, having involved himself in a variety of stylistic modes, and having worked in various media, he now stands at a point in his evolution as a painter where the discipline of some scholastic system might help him open up a new avenue of advancement. The apprenticeship method of the early Renaissance commends itself; so does the Guru-Chela relationship—'When the pupil is ready, the master appears'.

Two major preoccupations inform Tim Goulding's creative background—his interest in Zen Buddhism (he and his wife were married at a Buddhist ceremony), and his existence as a musician on the British and Irish scene for a couple of years. The members of the Dr Strangely Strange group (the others were Tim Booth and Ivan Pawle) wrote all their own numbers—many of which became extremely popular—and drew not upon the usual pop precedents but upon casually selected tunes from, and references to, oriental, classical, folk and rock music. The same eclecticism is to be found in his painting.

Critics have accused Tim Goulding of 'changing his style' too often. In response, he might argue that too many artists become the slaves of some materially successful phase of their career, atrophying when they should be developing. He has no particular theoretic stance, though his earlier inclination was towards abstract expressionism. His chief aim seems to be that of making an entirely new object, and then to experience the different kinds of reaction from different people. He thinks very much in terms of the

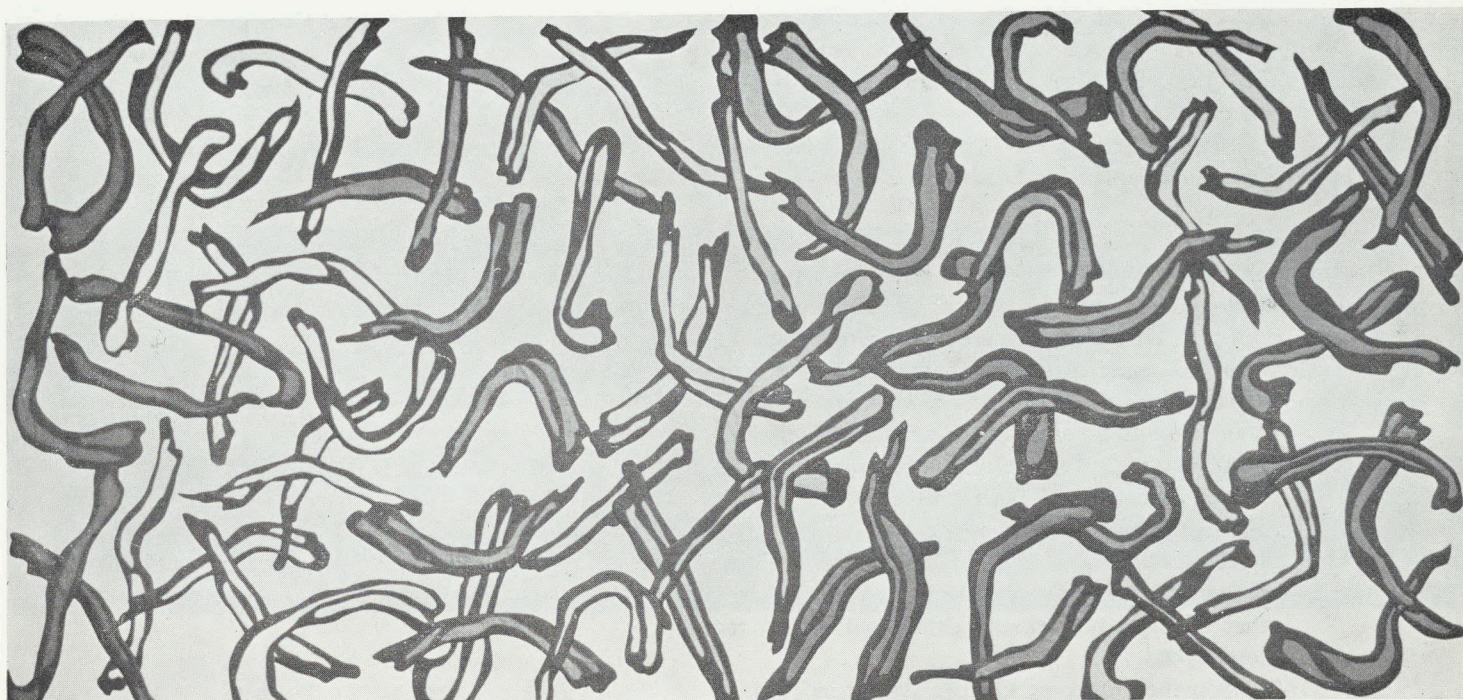
vibrations of objects or things—the vibrations exerted by a certain pattern, for instance.

Tim Goulding is exhibiting six canvases at the Paris Biennale this year. He has been represented in the Irish Exhibition of Living Art since 1964, and his first one-man show was at the David Hendriks Gallery in Dublin in 1969. He is at present illustrating a book concerning the experiences of a friend in Calcutta.

Earlier I described Tim Goulding as a painter, when of course I should have used the wider term artist. The banner by which he is represented in this Exhibition is one of a series undertaken shortly after the 1969 exhibition of American banners in Trinity College. He was much impressed by the possibilities of what was to him, at that time, a completely novel medium. Tim Goulding's banners have a delicacy, an innocence, which is somewhat removed from the snappy asperity of Dine or Lichtenstein (he admires the latter very much); one is again reminded of certain oriental motifs, or, at least, one glimpses a moment of not over-strenuous meditation in the sunlight of some allegorical Japanese garden. What I am really saying is that Tim Goulding's work emanates a kind of happiness—not the synthetic happiness which comes of material well-being, and certainly not the vacuous mindless sort; his interior line-of-enquiry is not obtrusive, yet we gain an impression that the artist is travelling on a route (however privately circuitous) which leads towards the serene accomplishment of his quest.

**Christopher Fitz-Simon**







## Brian Henderson

Born 1950, Dublin

*Self-taught. He held his first one-man exhibition in Dublin in 1971 and in the same year he was awarded a Carroll Prize in the Irish Exhibition of Living Art, and the Macaulay Fellowship of £1,000. His work has been purchased by An Chomhairle Ealaíon (The Arts Council) and the Contemporary Irish Art Society.*

Brian Henderson has had no formal training of any kind. He considers the question of training to be a matter of no general importance. Since he was represented in the Living Art Exhibition of 1968, when he was eighteen years of age, he has had works in six major exhibitions plus several smaller group shows and this year his first one-man exhibition at the Project Arts Centre was both a critical and financial success.

He gets obvious satisfaction from his work. Painting is a perfectly natural thing for him to do. The only other life-style he seriously considered was to race motor cycles.

He won the Under 25 Carrolls Award in 1969, received an honourable mention in 1970 and this year has been awarded the Macaulay Fellowship. Previous painters to win the Macaulay are Micheal Farrell, Brian Bourke and Noel Sheridan so Brian Henderson at a very early stage in his career is in distinguished company indeed. He is using the money from the award to spend nine to ten months living in New York and looking at America. He chose America because he feels this is where the energy is in the art scene and that it is perhaps the place where artists can most easily create their own ambience. He says of London, for example, that artists there seem to live a very isolated existence. Europe as a place to work holds very little attraction for him. He does not undervalue the European tradition but cannot see any point in continuing it.

When invited to describe his works he is willing to say they are 'hard edge with optical effect images', which in my mind means urban art, totally of the age we live in, concerned with images defined against or within a noise spectrum. His latest works extend into using the wall on which the work is hung as the

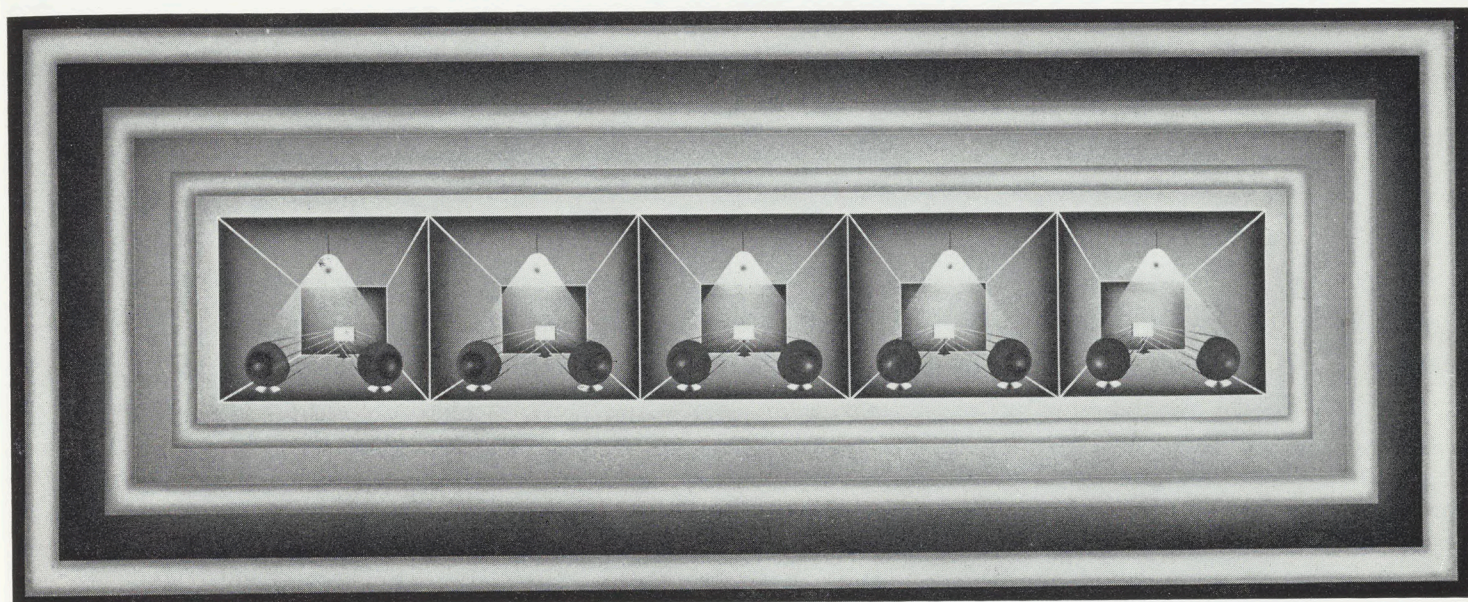
defining area of the image rather than the grids and neon devices on the edge of the canvas, as in the works shown in the Project exhibition.

The new works also contain more metallic colours in combination with neon colours. His aim is to produce 'definite paintings that will produce an instant reaction'.

The main sources of his initial interest in painting as a medium were commercial graphics and design, rather than galleries or other artists' exhibited works.

**Tony Hickey**







## Roy Johnston

Born 1936, Pomeroy, Co. Tyrone

*Educated at Dungannon Royal School, Stranmillis College, Belfast College of Art, and Cardiff College of Art. He has had one-man exhibitions in Belfast and Dublin and has taken part in group exhibitions throughout Ireland and in Scotland. He was awarded an Arts Council of Northern Ireland Travelling Scholarship in 1966 and a prize in the Arts Council of Northern Ireland Open Painting Competition in 1970. His work is in the collections of the Municipal Gallery of Modern Art, Dublin, The Ulster Museum, Belfast, The Arts Council of Ireland, Dublin, The Arts Council of Northern Ireland, Belfast, Belfast Education Authority, Government of Northern Ireland, Ministry of Finance, The Bank of Ireland Group and private collections in Great Britain, Ireland and Scandinavia.*

One is immediately impressed by the absolute integrity and conviction of Roy Johnston's involvement with his painting. Generally large in scale, his work is precise and intellectual. For him art is primarily a 'thought process' and the resulting work is the manifestation of that process. He regards his art not as something which can be conveniently segregated into compartments labelled 'painting' or 'sculpture' but rather as a total activity devoted to expressing his ideal. He sees his own work as probably somewhere between the two. His attention to craftsmanship and detail of execution is thorough and is clearly seen in all he does. Practically all his work is the product of experiment in which an idea, once realized, is developed to its extreme, thus making each canvas a logical progression from the previous one.

His most recent paintings, all part of a series begun in 1970 with 'Beyond S.G.' (Arts Council of Northern Ireland), are concerned with the exploration of the natural growth of suggested perspective held within the structure of the canvas. In 'Over View' (Ulster Museum), a large canvas entirely painted in tones of light colour, this quality of perspective is developed in a series of seven recessed rectangular shapes spaced across the top of the canvas. The resulting

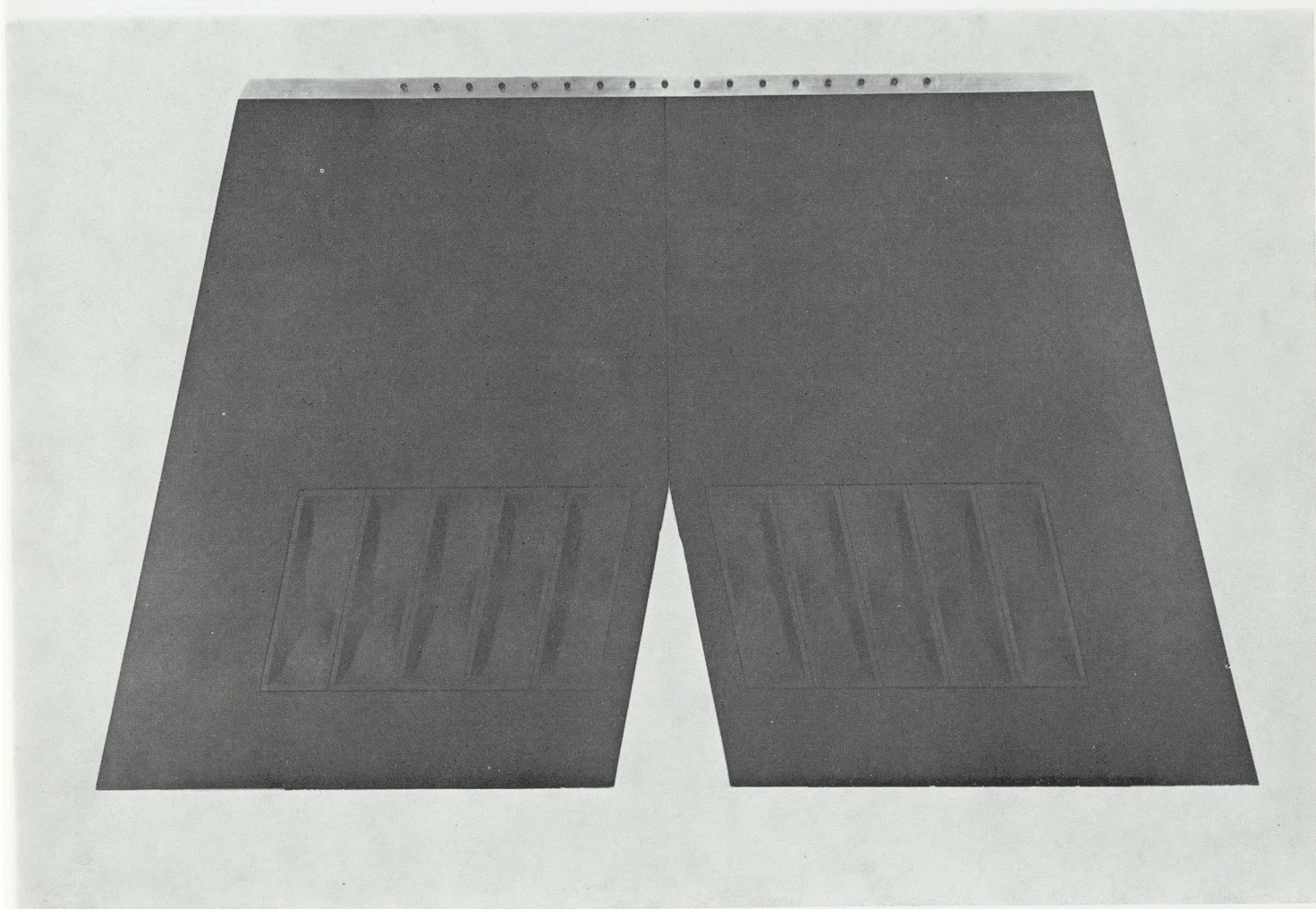
progression from left to right suggests an ambiguous feeling of movement which is then visually implied in the lower part of the painting. The lower area is briskly painted with a scumbled technique over which a subtle linear grid, repeating the format and dimensions of the uppermost rectangular area, has been laid like a veil between the spectator and this area of implied movement. In cutting-off the veil abruptly at the bottom of the canvas, Johnston has subtly, but intentionally, heightened the dramatic quality of movement already explored.

As his work has developed, colour has become more important to him and his ability to control and manipulate large areas of the same colour is quite assured. Roy Johnston's work owes no obvious debt to the heritage of the country and landscape of which he is part, but is rather in the contemporary tradition of Op art, emanating from the work of artists primarily concerned with the mechanics of seeing and of what is seen.

Roy Johnston is quickly achieving a considerable reputation and measure of success. His work has become firmly established in Ireland and is contributing directly to the development of Irish art. It is already represented in the Municipal Gallery of Modern Art, Dublin, and the Ulster Museum, Belfast, as well as private collections in Great Britain in Scandinavia. It is interesting and exciting to look forward to his future development.

**Brian Kennedy**







## Cecil King

Born 1921, Rathdrum, Co. Wicklow

*Started to paint in 1954 and is mainly self-taught. He has had one-man exhibitions in Dublin, Belfast and Britain. In 1964 he was awarded a prize in the Open Painting Exhibition, Belfast. His work is included in many public collections in Ireland and abroad including the Museum of Modern Art, New York.*

Despite what appears to be a complete detachment from representational imagery, Cecil King's involvement with reality and concrete things is central to his work. From the time when he began to paint his nostalgic Proustian conceptions of Ringsend and the Dublin docks, in the late fifties, and his religious works of the early sixties, until the present day, and his present preoccupation with an abstract idiom, his visual ideas have always been based on what he has actually seen. In the first, more traditional period, he was fascinated with water and reflections, and with illusions of images. He was content to follow the general trend established by Neville Johnson and his pupils, working in a broad manner, with a traditionalist symbolism. Out of the solid, still recognizable shapes grew the abstract compositions of the early sixties, with the architectural masses translated into trailing built-up forms. From 1965-1968, the artist was concerned with the tension and excitement of acrobatic performances at the circus, a sickle shape, sometimes hovering over a faint circle, representing a thrown rope, and a taut band, or a flickering loop, symbolizing aspects of the trapeze act. This series of works not only illustrated the artist's gift for poetic understatement, but was enhanced by touches of humour and subtle shifts of emphasis in the varying detail.

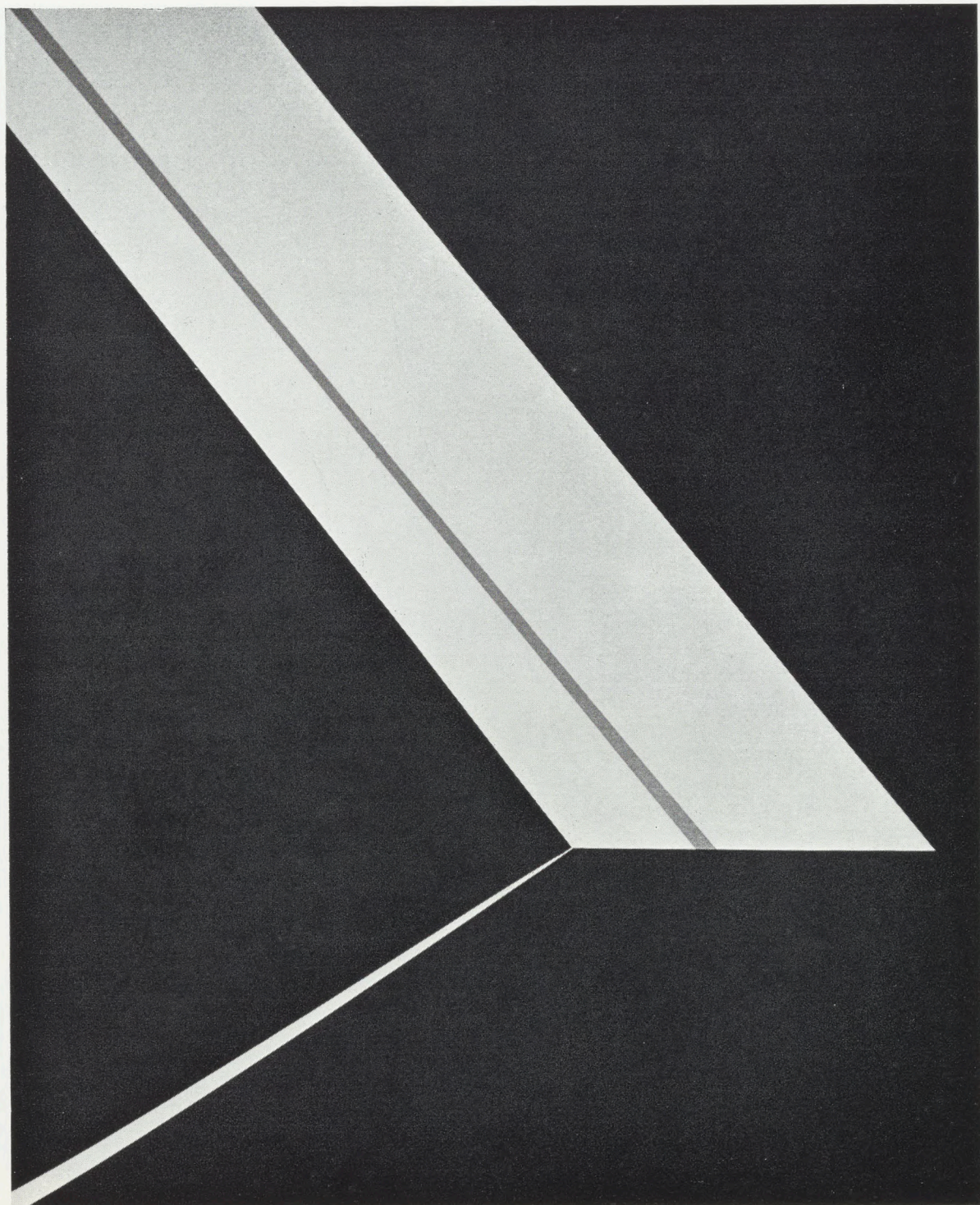
Three years ago, the Baggot Street and the Suspended series carried the circus motif to a strong climax in their different ways. These were shortly followed by the more sombre theme of the Berlin Paintings, simple yet profound in their condemnation of the restriction of man's freedom. The poetic concepts of both of these late groups of paintings have adapted splendidly to his recent graphic work, and also, in the case of the second, to tapestry.

Cecil King's involvement with his media is as real as his involvement with concrete ideas. Both in the fluidly applied oil in his abstract expressionist works, where the palette knife played an important part in creating compositional stress, or new dimensions in the picture plane, and in his later hard-edge style, he has had a ready grasp of the necessity of direct and concise statement. While his mature style has always remained his own, he has made reference in certain works to leading international painters such as le Brocq, Roger Hilton and Victor Vasarely, and he, in his turn, has had his influence on younger Irish and Scottish artists.

Cecil King was born in Rathdrum, and has spent most of his painting life in Dublin. In 1959 he held his first one-man show, and has exhibited regularly since then, on his own, or in group shows, in Ireland, Scotland, England and the United States. He designed a backcloth and set for a performance of 'Les Sylphides', by the National Ballet Company, at the Abbey Theatre, in 1961. He decided to devote himself entirely to painting in 1964. He is represented in leading galleries and collections in Great Britain, Ireland and America, including the Municipal Gallery of Modern Art, Dublin; the Contemporary Irish Art Society; The Museum of Modern Art, New York; Aer Lingus; Leeds University; The Lynx House Collection, Glasgow; and the Fleischmann Collection, Cleveland, Ohio; and his work has been commissioned for the Carroll Collection in Dundalk.

## Hilary Pyle







## Louis le Brocquy

Born 1916, Dublin

*Mainly self-taught. He has had one-man exhibitions in Dublin, Zurich, London and New York. In 1956 he represented Ireland at the Venice Biennale where he won a major prize. There was a retrospective exhibition of his work at the Municipal Gallery of Modern Art in Dublin in 1966 and in Belfast in 1967. He has had work included in many international exhibitions all over the world including: '50 Ans d'Art Moderne', Brussels, 1958; Guggenheim Award Exhibition, New York, 1958 and 1960; Pittsburg International, 1961 and 1964; Marzotto European Community Award, 1962. His work is included in many public collections in Ireland and abroad including the Tate Gallery, London; Albright Knox Museum, Buffalo, Museo de Arte Moderna, Sao Paulo, and the Joseph H. Hirschhorn collection, New York.*

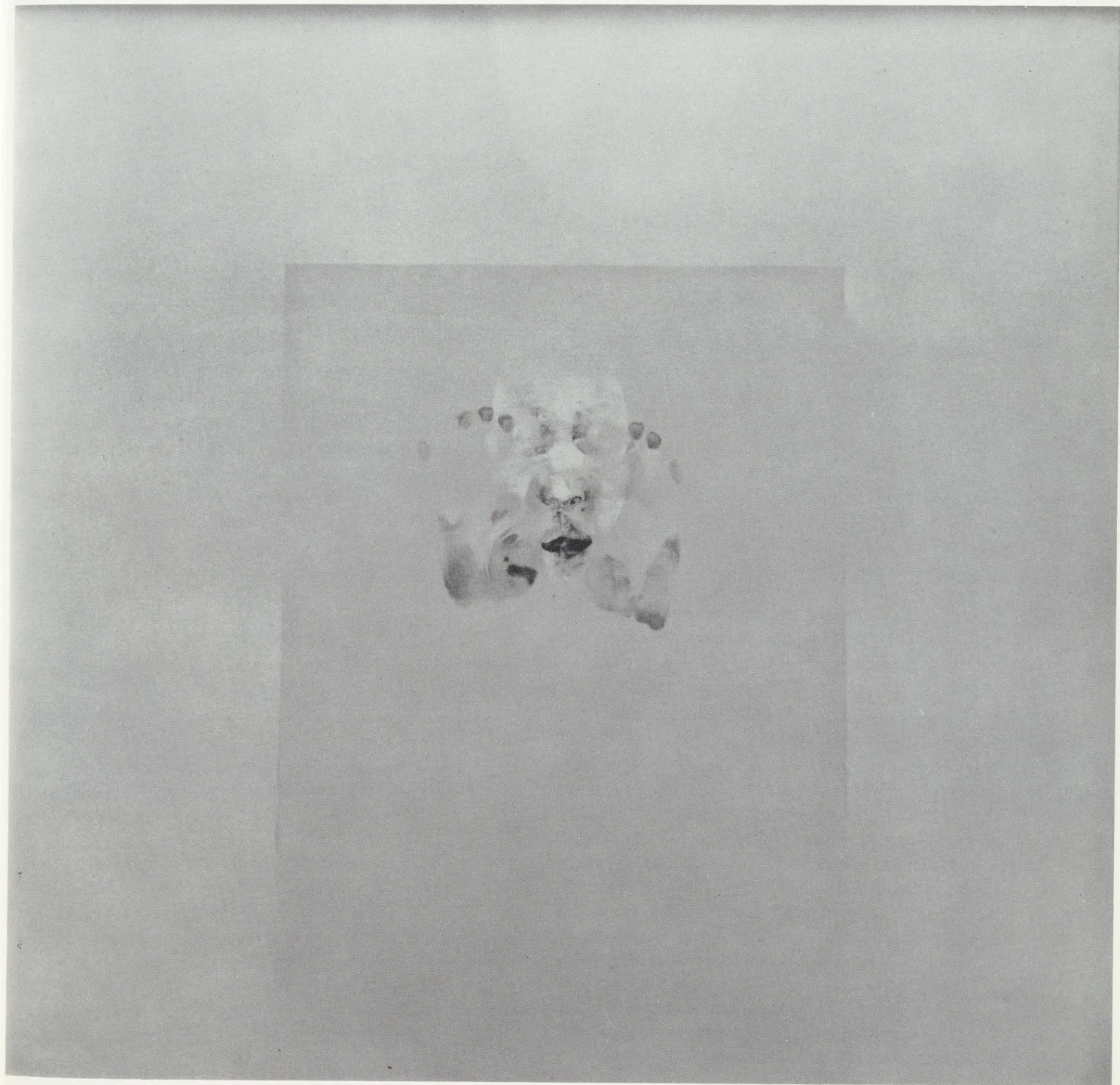
The subject matter of Louis le Brocquy's pictures has developed from the everyday to an imagery which is concerned with ideas and elementary principles. This development has controlled his formal evolution as a painter. The main features of his work today were all visible in his earliest work but as he reduced his content to essentials so he reduced his composition and colour to extreme simplicity. He developed his love of tonal and textural qualities and concentrated, by these means, all attention on the single image now permitted on the canvas. He dropped the linear, near cubist elements of his earlier pictures with their jerky rhythms, which are not suited to the philosophical spirit of his recent work. An element of mystery crept in with these white pictures and has been accentuated recently by the introduction of hands through which one now sees his heads. These hands are eloquent in conveying to us the sense of isolation of his images and their near magical qualities. His art has become very disturbing at the same time as it remains, because of its stillness, very contemplative.

Louis Le Brocquy has also designed numerous tapestries varying again from the decorative charm of his 'Garland Goat' to the very large work for the

office block of the Carroll Factory at Dundalk. This last tapestry links with his fascinating illustrations for a new translation of the great Irish saga 'The Táin', by Thomas Kinsella. These black and white illustrations have all the vitality of his early works—their movement and expressiveness but now conveyed with the minimum of brush strokes—the greatest economy of means, which he has learnt from the monumental simplicity of his oils.

## Anne Crookshank







## Anne Madden

Born 1932, London, England

*Studied at The Chelsea School of Art, London. Came to Ireland in 1945 and lived in Co. Clare until her marriage to Louis le Brocquy in 1958. She has had one-man exhibitions in Dublin, London, Belfast, Edinburgh and New York. In 1964 she was awarded the Carroll Prize at the Irish Exhibition of Living Art and in 1965 represented Ireland at the Paris Biennale. Her work is included in many public collections in Ireland and in the Joseph H. Hirschhorn Collection, New York, Gulbenkian Foundation, and Contemporary Art Society, London.*

Though Anne Madden has appeared to take her bearings in painting from the great land masses which impressed her during her Burren, Co. Clare childhood, she has always seemed to me to be primarily concerned with paint as texture. It is true that her attachment to certain colours is striking, white, mauve, and black for instance, but these can also be traced in part to effects of light as between night and day. Her paint surfaces, however, have rarely echoed the natural element but have solidly restated the artist's attachment to the fact that the picture is an exercise in paint manipulation. When I think of an Anne Madden therefore I am emboldened to travel imaginatively across vast expanses of smooth, egg-shell-like surfaces which are dry and powdery like skiing in the coldest of weather when it is hard to conceive of damp or wetness.

Form has come to have an increasing influence on her work and she has shown sculptures in silver which rely on the sense of touch as much as on sight. These not only are beautiful but they enable us to discover how the artist experiences the contours of nature interiorly as if she could envisage the mountains as putty in the hands to be moulded and restated in this new dimension.

The artist of today has adapted to new spatial concepts in a manner which leaves us breathless and Anne Madden is no exception. Recently she has invented a process of reproducing her images as perspex serigraphs. In these we encounter the seeds of her contour images and her mountain sculptures re-formed by finger pressure; as if they had been let

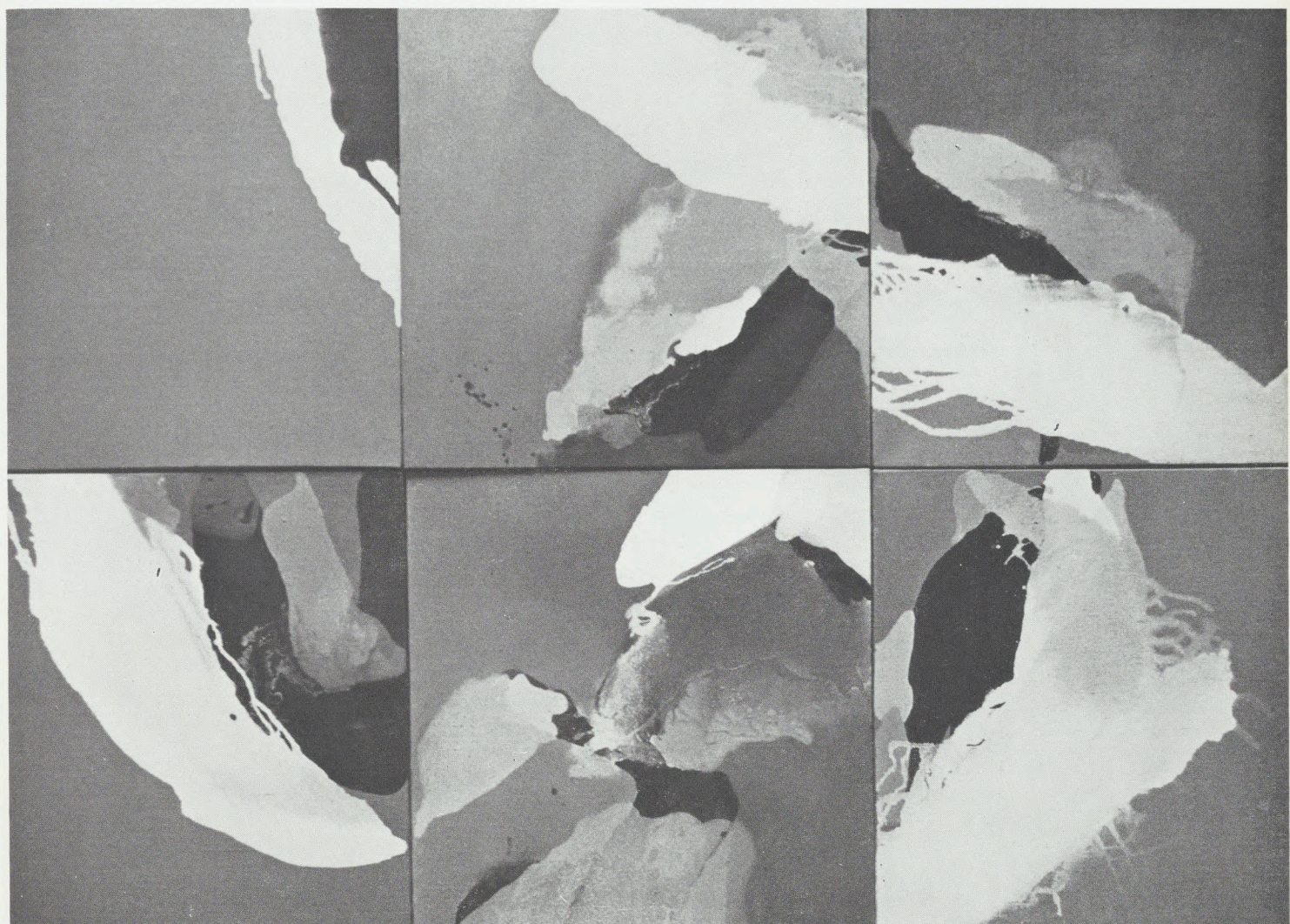
flow into flat two-dimensional images in black and silver. She imposes on these images a geometric proportioning as if they were based on a whole divided into four quarters; a theme reflecting her earlier process of combining four canvases into one large mural.

Given the current distaste for sentimental allusion to realism, Anne Madden can nevertheless be seen to reflect the natural romantic tendencies of the Irish race. However rigidly she conforms to mathematical proportion, curve and flow are never far away. However basically contrasted her colours, harmony and good taste predominate.

For an artist still in her first creative decade, appreciation has been ready and she has been included in many important and representative collections on both sides of the Atlantic. Her development has been so consistent and she has worked with such authority that it is evident that she has the staying power which is the mark of the true artist.

## James White







## Norah McGuinness

Born Derry

*Studied at the National College of Art, Dublin; Chelsea Polytechnic, London, and with André L'Hôte in Paris. She has had one-man exhibitions in Dublin, Belfast, London and New York. In 1950 she represented Ireland at the Venice Biennale. There was a retrospective exhibition of her work in the Trinity College Gallery, Dublin, and in the Crawford Municipal Art Gallery, Cork, in 1968. Her work is included in public collections in Ireland, the Herbert Art Gallery, Coventry, and the Joseph H. Hirschorn Collection, New York.*

Norah McGuinness, like the majority of our better artists, was born in Northern Ireland; but her art-training began in the Dublin College of Art. From there she went to London and then to Paris, where she worked in the studio of André L'Hôte.

The Paris experience might have been decisive as it was in the case of Evie Hone and Mainie Jellett who worked in the same studio. The coincidence was fruitful in another way. These artists joined forces to inaugurate the annual exhibition of Living Art, a rival to the Royal Hibernian Academy's exhibitions which, they believed, had become sterile. Miss McGuinness is now President of Living Art, and it is the most solid tribute that can be paid to that organisation to say that its influence now renders rather superfluous the holding of two exhibitions. The battle has been won.

But L'Hôte, as a painter, did not have any permanent effect on Miss McGuinness. She is by nature the least cubist of beings. One might as well have tried to imprison the painters of baroque in a pattern of rigid squares.

Her style is more reminiscent of Vlaminck. She is essentially decorative; and there is no element of cerebration in her work. It is free-flowing and, usually, joyous. Her colour sense is where she is most reminiscent of Vlaminck. (She may repudiate any influence from this quarter. I may be discussing a coincidence.)

About eight years ago a change became apparent in the artist's work. In an exhibition in Dublin and later in London, she showed a new assurance, a more

emphatic palette. It was an autumnal richness. Very appropriately after this a retrospective exhibition of the artist's work was shown in Trinity College.

This confirmed the impression of a mature talent in the tradition of English painting after the first World War rather than any French school. Miss McGuinness is a child of that period, close to painters such as Julian Trevelyan. She has no rival in her kind in Ireland.

The later sombre Norah McGuinness is more impressive than the earlier. But essentially her art is decorative, and in her drawing she is always witty, gay and inventive.

**Terence de Vere White**







## Edward McGuire

Born in Dublin, 1932

*Studied art in Florence in 1952 and in Rome in 1953. He attended the London Slade School from 1954 to 1955. He has exhibited with the Irish Exhibition of Living Art since 1955 and with the R.H.A. since 1966. His works are in several private collections both in Europe and in America.*

Edward McGuire, a Dubliner born in 1932, is reticent about his personal background. But we find him in Florence aged seventeen studying The History of Art, a subject which continues to fascinate him, perhaps inordinately so, for a practising painter. From Florence to Rome to London, where he spent a brief period at the Slade School. It is I think significant that the only person that impressed him at that time was Lucian Freud. It is also significant that it was the influence and example of Patrick Swift that set him painting 'seriously'. And as a young painter was very much under the 'influence' of Freud. If it be legitimate to talk of 'influences', we may see here an instance of what is surely more healthy than the sterile academic pantomania of copying the Old Masters: a youngish painter like Freud stimulating painters not so very much his junior.

McGuire himself believes that an oil called 'Snipe' (1969) is his first important work. I personally have regard for his portrait of Patrick Kavanagh, sombre, remorseless, transcendent by naturalistic. Indeed all McGuire's portraits, whatever the subject's nature in mundanity (I prefer this term to 'reality') are sombre. His vision is not a comfortable one. It never was. In his 'Wanda Ryan' (1966) even the little girl's doll has a quality of doom. McGuire professes sympathy with artistic eclecticism yet his own world is remarkably consistent. He is his own death's head and no-one else's. As in 'Pearse Hutchinson' and 'Michael Hartnett' in this Exhibition, his subjects both endure and indict the world. If such a comment appears too literary in relation to painting, well then, McGuire is a 'literary' painter and in that there is nothing to be ashamed: least of all when his sense of form never

allows us to forget the texture of materials nor his beloved doomed wild fowl.

## John Jordan







**Colin Middleton, R.H.A., M.B.E.**

Born 1910, Belfast

*Apprenticed to the Linen Trade as a Damask Designer and is a self-taught painter. He has had one-man exhibitions in Dublin, Belfast and London. In 1968 he was awarded a prize in the Open Painting Exhibition, Belfast. There was a ten year (1960-1970) Retrospective Exhibition of his work in Belfast, Glasgow and Edinburgh in 1970. His work is included in many public collections in Ireland and elsewhere.*

The first thing that always strikes me about Colin Middleton's work is its magical dexterity—the skilful colour modulations, the counterpoint of line and shape, the complex rhythms. He clearly has a profound respect for his materials, and in his painting explores gradually their qualities. He can take a colour through an infinite number of gradations, paint an all-brown picture that dazzles.

But finally I value the resonance and amplitude of his finest work. The beauty of line, the devious geometrical patterns, the clarity of colour are where he begins, not ends in themselves. A stern intellectual control directs technical virtuosity to the expression of the artist's emotional involvement in favourite landscapes, and to a profound exploration of the relationship between the contours of the countryside and the female form.

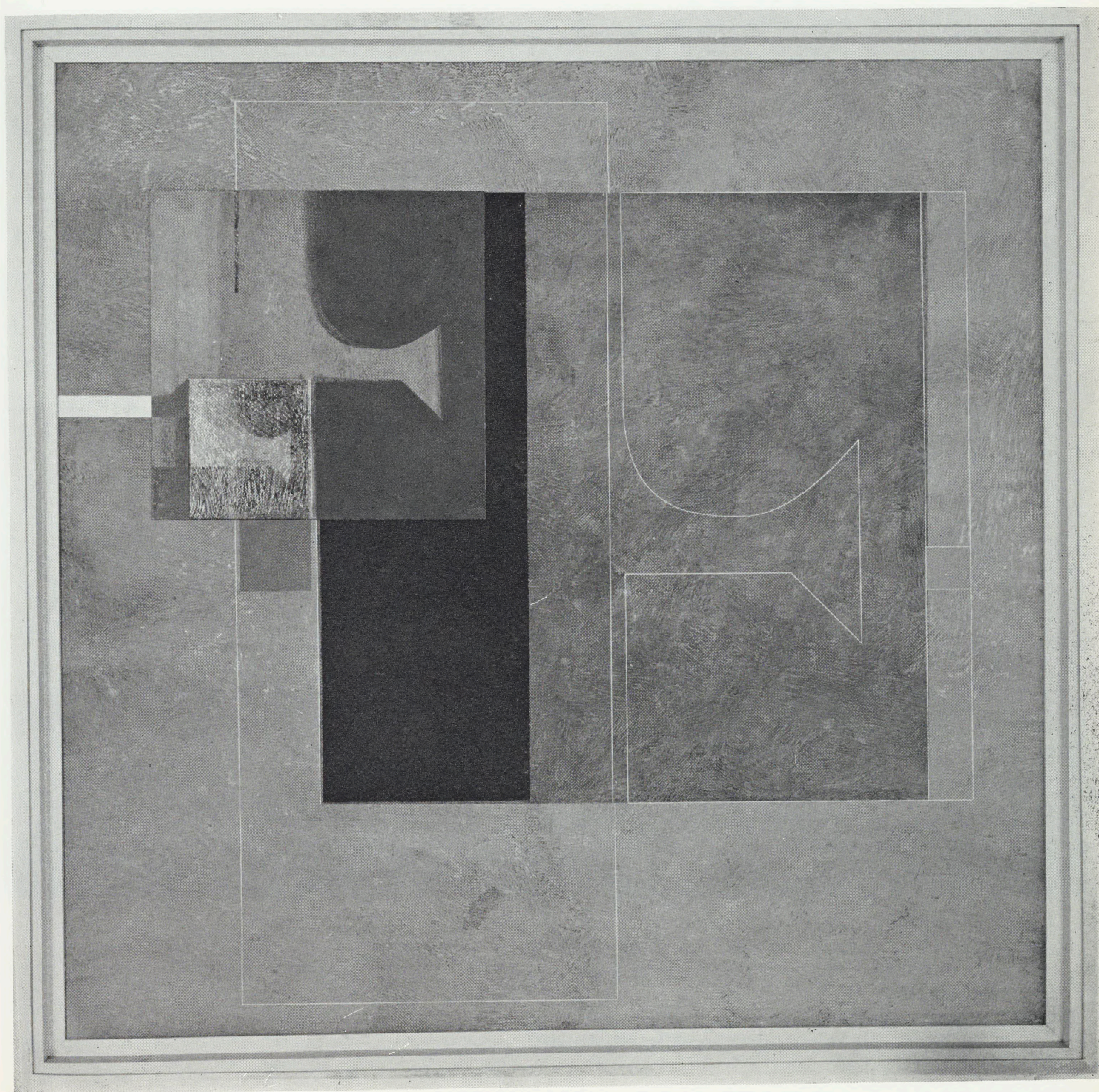
This relationship has inspired many of his most important pictures. The female figure in varying degrees of abstraction emerges with an archetypal grandeur out of surfaces which capture the essence, the very feel of an Antrim or a Mourne landscape. Middleton does not rely on mnemonic sketches: rather, he collects shells, pebbles, feathers, driftwood, and these suggest textures, reminding him of a dry-stone wall in one place, the line of a plantation of trees in another. His paintings can look more like chips off than representations of a landscape.

In case I have made his approach sound rather severe, I would also like to celebrate the gaiety which informs much of Middleton's work, his delicate humour, the hint of burlesque in some of his depictions of people, animals and things, his wide-ranging versatility, his restless experimentation.

Obviously a painter of genius, a master, Colin Middleton has been getting on with the job quietly for many years. He is now more active than ever. To 'place' him seems far too static. Something in between gratitude and excited anticipation would be a more appropriate response.

**Michael Longley**







## Nano Reid

Born 1910, Drogheda, Co. Louth

*Studied at the National College of Art, Dublin, and also in London and Paris. She has had one-man exhibitions in Dublin, Belfast and London. In 1950 she represented Ireland at the Venice Biennale. Her work is in many public collections in Ireland and in the Santa Barbara Museum, California.*

Born 1910 in Drogheda, where, after years in Dublin, she once again lives. She studied art in Dublin, Paris, and London. In 1950 she represented Ireland at the Venice Biennale. Her work is in many collections on both sides of the Atlantic.

One of the brilliant generation to emerge just after the war, she excited with all the lyricism, sweep and intimacy of her own Boyne Valley, which she often painted. She doesn't paint it much now: 'the place isn't the same since they started all that excavating . . . the mounds were interesting when you didn't know what was inside in them.' That quirky statement is characteristic of painter as well as person: her view is seldom the expected. The diverse objects in a scene become grievously rearranged, topsy-turvied, whirled, near-Chagallesqued. Even when it doesn't go that far, there's a Yeatsian sense of movement, flowing or rushing—as in 'Horse over Bridge', where this combines, unYeatsianly, with skeleton-forms and 'arabic' characters.

Many a picture seems almost a diptych; yet closely inter-related. Forms are often strongly outlined, in Rouault-thick enclosures (the bottle-laden table in 'Sailors Ashore'). It can take time to perceive who is what: donkey or cardinal? And no verdict is final. Metamorphosis, back-and-forward, is essential. The Boyne mounds were not irrelevant: there's much open lyricism but myths and the old hidden gods are constantly suggested. A herdsman's head and head-gear merge, white-flecked blues, and both grow into a witch-doctor's tall mask. In 'Seabirds and Landmarks'—like all her water-colours unrivalled, miraculously assured—a bird has a cave-painterly delicacy of outline, and the blue water-patches are ritualized.

Colour is economical, darting; white glints echo across a dark expanse; the 'Clear Mountain Stream',

white-yellow, tumbling (no better picture of a mountain-stream exists) is flanked by a green human flanked by a maroon donkey.

Religion is here, as at Monasterboice; and (what Gerard Dillon, who had it too, once told her was her prime gift) humour. 'I couldn't paint anywhere but here', she says. For my money, the best Irish painter: mo cheol thu, a Nano.

## Pearse Hutchinson







## Patrick Scott

Born 1921, Kilbritten, Co. Cork

*Trained as an architect, but now devotes his full time to painting. He has had one-man exhibitions in Dublin, Belfast and London. In 1960 he represented Ireland at the Venice Biennale, and in the same year he was awarded the National Award, Guggenheim International Exhibition, New York. His work is included in public collections in Ireland and in the Museum of Modern Art, New York.*

Patrick Scott was born in Co. Cork in 1921 and qualified as an architect at University College, Dublin, in 1945. He worked with his namesake, Michael Scott, until 1960 when he gave up architecture in favour of full-time painting. His best work dates from that time, although the most important development in his painting was just before then, in 1959, when he started a series of 'Bog' paintings, using tempera on unprimed canvas, in which the dark, elusive colours of the bog melt into the soft surface of the canvas. He has continued to use this staining technique, which he developed independently of artists like Frankenthaler and Louis who, at a roughly similar time, were discovering the possibilities of the same process in America.

Patrick Scott's preoccupations as an artist have been with purely visual and pictorial values, developing around a recurring interest in and obsession with the sphere; he has said that the strongest influence in his art has been the Japanese flag. Through all his work, even as a very young painter, the sphere recurs, under different guises, generally in relation to a horizon line which cuts across the canvas. Since 1964, the canvas has been actually cut, and Patrick Scott has developed diptychs, triptychs and sometimes more multiple parts from his previously painted sections. Alongside these largely architectural preoccupations, which have resulted in pure, clear, architectonic paintings, a second, more poetic theme has recurred, in which soft-toned sprays of colour fall on the canvas with a precise and superbly controlled velocity, as of a slow-motion splash. The two preoccupations come magnificently together in the important 'Device' series, where a spherical ball explodes coolly into the space around it, its soft burst cut off by the divided

canvas, and occasionally continuing into the second part of the diptych.

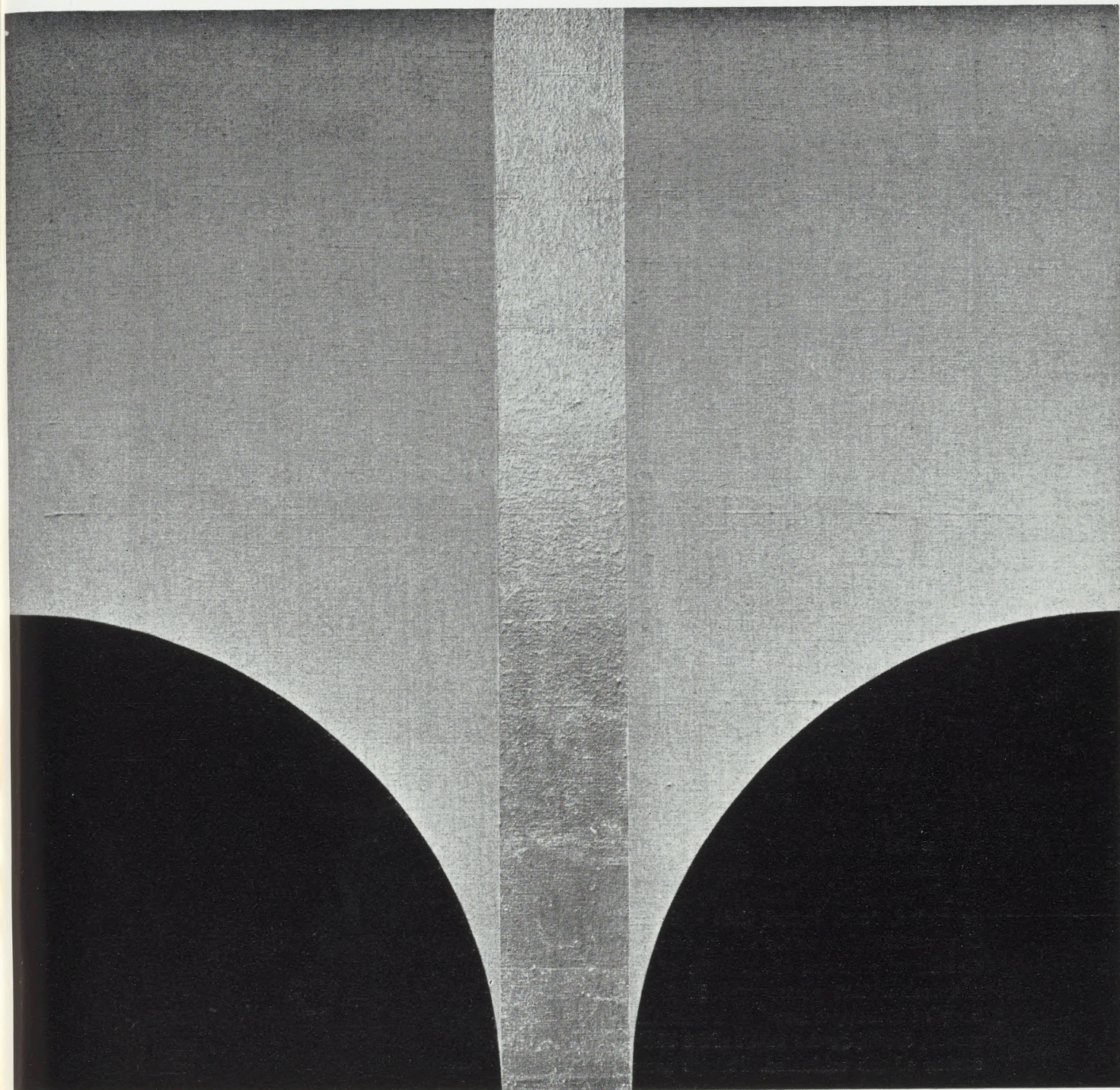
The next very definite phase in Patrick Scott's development came in 1965 when he started painting what is his best work so far, the gold paintings. Using 8 cm squares of gold leaf applied to raw canvas, with a very thin white tempera the only other colour, he produced large canvases in which the three textures of gold, canvas and tempera are exquisitely balanced to a taut synthesis of each element. For several years he explored these three colours, finding astonishing richness in the imaginative permutations of their restricted range. In 1969, he began to re-introduce colour with the gold, navy-blue, and occasionally scarlet, which reinforced the always slightly Japanese flavour of his work, like the first gold painting which was a plain round ball made up of squares of gold leaf on a plain canvas background. He is now returning to soft, faintly glowing forms in the new 'Pyre' series.

Patrick Scott is one of the leading artists of Ireland, winner of many awards and prizes, and prominent in the artistic life of the country. He has designed tapestries, and has pioneered methods of making them with the Vsoke Joyce carpet handlooms in Co. Galway. Some of his tapestries may be seen in the exhibition of Irish Glass and Tapestry in Limerick. He has also designed both the motifs for Rosc '67 and '71, and the interiors of the Royal Dublin Society for both exhibitions.

Patrick Scott is an artist of unerring, absolute taste, which, while encasing the extra-sensitive core of his art, externalizes that core by means of a superb and exact order. His gold paintings, particularly, combine the primitive quality of the raw canvas with the archaic richness of gold, in a supreme simplicity of style whose lack of pretension answers a basic requirement of the twentieth century but whose quality responds to the art of any age.

**Dorothy Walker**







## William Scott

Born 1913, Greenock, Scotland

*Came to live with his family in Enniskillen, Co. Fermanagh, his father's home town, in 1924. Studied at the Belfast College of Art and Royal Academy, London. He lived in France in 1938/39 then briefly in Dublin before settling in England. He has exhibited widely throughout the world. He represented Britain at the Venice Biennale, 1958, and the Sao Paulo Bienal, 1969 (awarded International Artist's Prize). His work is included in most major public collections in Europe and America.*

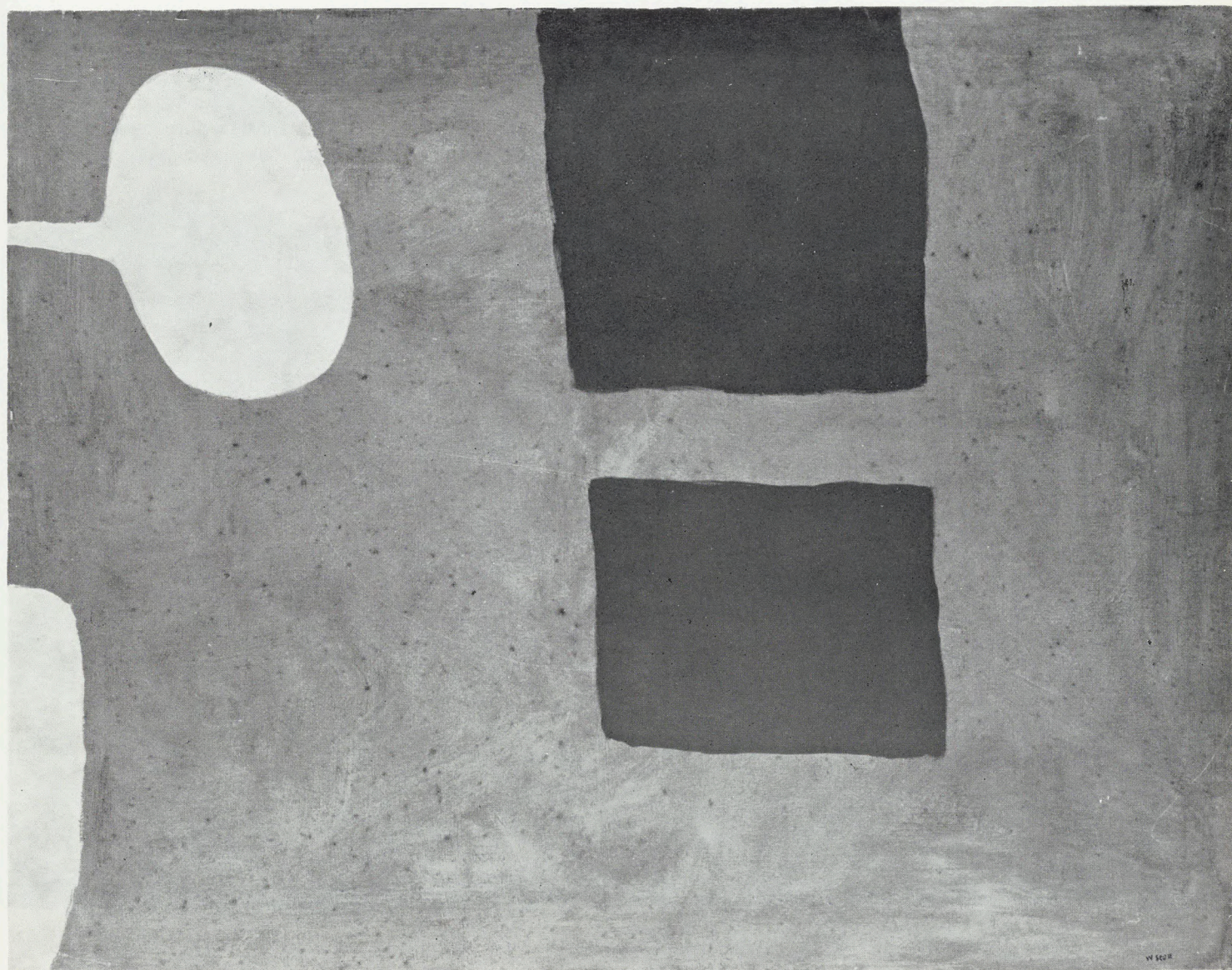
The fascination of following the evolution of William Scott's work from his earliest still lifes to the painterly subtlety of the surfaces of his most recent works has not been possible in Ireland, so that his many Irish qualities are hardly appreciated. He is now one of the great international élite and it is therefore much easier to see in his work links with artists like Bonnard and Dubuffet than to remember that in his style, which has developed slowly and rationally, the artist's background is very important. His earliest childhood was spent in Scotland and then he returned with his family to his father's home town of Enniskillen. Great stress is rightly laid by English and continental critics on the importance of the tensions created by the puritan simplicity of Scott's compositions with that vein of sensuality which seems to give them life and excitement. These very qualities are a basic part of Irish life where, as in other poor countries, life itself is very simple but can be set on fire by imagination.

Still life was Scott's principal subject matter until the fifties. That decade saw him move into abstraction, though even now the shapes of his pots and pans still emerge occasionally. The grandeur and warmth of his recent work is not due entirely to their size and superb colours but also to the importance in them of textural features, incised lines and almost casual shapes which float on the canvas, creating space, all seeming to grow out of memories of ancient walls and artists. The great mural in the Altnagelvin Hospital in Derry is an example which, if it could be moved, should be the centre of the Native Heritage section of this exhibition. Perhaps more than any

other modern Irish artist, Scott has in that work successfully incorporated not only motifs culled from ancient Celtic stone carving but also the quality of the remembered originals. The spaciousness, the sense of light and air, the understanding and exquisite use of white all help to give an enveloping serenity to his recent pictures. His lines are no less vigorous than they were; they are only more sure.

**Anne Crookshank**







## Camille Souter

Born 1929, Northampton, England

*Self-taught. Came to Ireland in 1930. She travelled extensively in Europe and held her first exhibition in Dublin in 1956. In 1965 she shared an exhibition, with Barrie Cooke, of paintings from the collection of Sir Basil Goulding, Bt., at the Ulster Museum, Belfast. Her work is included in public collections in Ireland.*

Richness. Not prodigality. Nothing wasted. Intimations of so much still to come. Behind the titles, poetry and vision, an exciting mind at work. In her colours great simplicity, yet great depth. Her subjects are so often human wastelands, junk, dereliction, the fringes of great cities. Yet she brings to them a passionate concern, not for their welfare—that is not in her painting, she is not a romantic—but for their simple existence, their life in the light of day.

This means that her passionate concern is directed with equal intensity at all things. Cabbages in a back yard in winter, iron bed ends, bicycle wheels, open stretches of land and sky, distant towns and cities, are reduced in, and by, her eyes to the fragmentation of understanding, and are then transformed into paintings that obey strictly egalitarian principles. All things *are* equal in Camille Souter's world, and the only inequality she has to contend with is the degree of her success in transforming vision into the reality of a finished canvas.

She has to contend with the difficulty of choosing what to paint when all things lay equal claim on her attention. The easy landscape, the obvious still life, these are not for her. And in this she is by no means unique. But whereas for many artists, who choose to paint as she does, the result of picking on debris and decay—the butt-ends of life—is so often sombre and drab, with her the result is painting which sings with light and colour. There is a gleam, a richness to her tones; her contrasts of colour are vivid, yet controlled; and her composition—the placing of low nondescript buildings along a horizon, the casual assembling of objects on a table—has just the right measure of flatness, of the minor key, to keep within bounds the splendid assurance of her paint, both in colour and texture.

She is a completely integrated artist, and this gives her great flexibility. As well as all things being equal to Camille Souter all people are, too. And the titles of her paintings are often like invitations: here are quite ordinary things for quite ordinary people to see. But how well they have been gathered, and how well transformed.

**Bruce Arnold**





Fig. 1. (a) (b) (c) (d) (e) (f) (g) (h) (i) (j) (k) (l) (m) (n) (o) (p) (q) (r) (s) (t) (u) (v) (w) (x) (y) (z) (aa) (ab) (ac) (ad) (ae) (af) (ag) (ah) (ai) (aj) (ak) (al) (am) (an) (ao) (ap) (aq) (ar) (as) (at) (au) (av) (aw) (ax) (ay) (az) (ba) (bb) (bc) (bd) (be) (bf) (bg) (bh) (bi) (bj) (bk) (bl) (bm) (bn) (bo) (bp) (bq) (br) (bs) (bt) (bu) (bv) (bw) (bx) (by) (bz) (ca) (cb) (cc) (cd) (ce) (cf) (cg) (ch) (ci) (cj) (ck) (cl) (cm) (cn) (co) (cp) (cq) (cr) (cs) (ct) (cu) (cv) (cw) (cx) (cy) (cz) (da) (db) (dc) (dd) (de) (df) (dg) (dh) (di) (dj) (dk) (dl) (dm) (dn) (do) (dp) (dq) (dr) (ds) (dt) (du) (dv) (dw) (dx) (dy) (dz) (ea) (eb) (ec) (ed) (ee) (ef) (eg) (eh) (ei) (ej) (ek) (el) (em) (en) (eo) (ep) (eq) (er) (es) (et) (eu) (ev) (ew) (ex) (ey) (ez) (fa) (fb) (fc) (fd) (fe) (ff) (fg) (fh) (fi) (fj) (fk) (fl) (fm) (fn) (fo) (fp) (fq) (fr) (fs) (ft) (fu) (fv) (fw) (fx) (fy) (fz) (ga) (gb) (gc) (gd) (ge) (gf) (gg) (gh) (gi) (gj) (gk) (gl) (gm) (gn) (go) (gp) (gq) (gr) (gs) (gt) (gu) (gv) (gw) (gx) (gy) (gz) (ha) (hb) (hc) (hd) (he) (hf) (hg) (hh) (hi) (hj) (hk) (hl) (hm) (hn) (ho) (hp) (hq) (hr) (hs) (ht) (hu) (hv) (hw) (hx) (hy) (hz) (ia) (ib) (ic) (id) (ie) (if) (ig) (ih) (ii) (ij) (ik) (il) (im) (in) (io) (ip) (iq) (ir) (is) (it) (iu) (iv) (iw) (ix) (iy) (iz) (ja) (jb) (jc) (jd) (je) (jf) (jg) (jh) (ji) (jj) (jk) (jl) (jm) (jn) (jo) (jp) (jq) (jr) (js) (jt) (ju) (jv) (jw) (jx) (jy) (jz) (ka) (kb) (kc) (kd) (ke) (kf) (kg) (kh) (ki) (kj) (kk) (kl) (km) (kn) (ko) (kp) (kq) (kr) (ks) (kt) (ku) (kv) (kw) (kx) (ky) (kz) (la) (lb) (lc) (ld) (le) (lf) (lg) (lh) (li) (lj) (lk) (ll) (lm) (ln) (lo) (lp) (lq) (lr) (ls) (lt) (lu) (lv) (lw) (lx) (ly) (lz) (ma) (mb) (mc) (md) (me) (mf) (mg) (mh) (mi) (mj) (mk) (ml) (mm) (mn) (mo) (mp) (mq) (mr) (ms) (mt) (mu) (mv) (mw) (mx) (my) (mz) (na) (nb) (nc) (nd) (ne) (nf) (ng) (nh) (ni) (nj) (nk) (nl) (nm) (nn) (no) (np) (nq) (nr) (ns) (nt) (nu) (nv) (nw) (nx) (ny) (nz) (oa) (ob) (oc) (od) (oe) (of) (og) (oh) (oi) (oj) (ok) (ol) (om) (on) (oo) (op) (oq) (or) (os) (ot) (ou) (ov) (ow) (ox) (oy) (oz) (pa) (pb) (pc) (pd) (pe) (pf) (pg) (ph) (pi) (pj) (pk) (pl) (pm) (pn) (po) (pp) (pq) (pr) (ps) (pt) (pu) (pv) (pw) (px) (py) (pz) (qa) (qb) (qc) (qd) (qe) (qf) (qg) (qh) (qi) (qj) (qk) (ql) (qm) (qn) (qo) (qp) (qq) (qr) (qs) (qt) (qu) (qv) (qw) (qx) (qy) (qz) (ra) (rb) (rc) (rd) (re) (rf) (rg) (rh) (ri) (rj) (rk) (rl) (rm) (rn) (ro) (rp) (rq) (rr) (rs) (rt) (ru) (rv) (rw) (rx) (ry) (rz) (sa) (sb) (sc) (sd) (se) (sf) (sg) (sh) (si) (sj) (sk) (sl) (sm) (sn) (so) (sp) (sq) (sr) (ss) (st) (su) (sv) (sw) (sx) (sy) (sz) (ta) (tb) (tc) (td) (te) (tf) (tg) (th) (ti) (tj) (tk) (tl) (tm) (tn) (to) (tp) (tq) (tr) (ts) (tu) (tv) (tw) (tx) (ty) (tz) (ua) (ub) (uc) (ud) (ue) (uf) (ug) (uh) (ui) (uj) (uk) (ul) (um) (un) (uo) (up) (uq) (ur) (us) (ut) (uu) (uv) (uw) (ux) (uy) (uz) (va) (vb) (vc) (vd) (ve) (vf) (vg) (vh) (vi) (vj) (vk) (vl) (vm) (vn) (vo) (vp) (vq) (vr) (vs) (vt) (vu) (vv) (vw) (vx) (vy) (vz) (wa) (wb) (wc) (wd) (we) (wf) (wg) (wh) (wi) (wj) (wk) (wl) (wm) (wn) (wo) (wp) (wq) (wr) (ws) (wt) (wu) (wv) (ww) (wx) (wy) (wz) (xa) (xb) (xc) (xd) (xe) (xf) (xg) (xh) (xi) (xj) (xk) (xl) (xm) (xn) (xo) (xp) (xq) (xr) (xs) (xt) (xu) (xv) (xw) (xx) (xy) (xz) (ya) (yb) (yc) (yd) (ye) (yf) (yg) (yh) (yi) (yj) (yk) (yl) (ym) (yn) (yo) (yp) (yq) (yr) (ys) (yt) (yu) (yv) (yw) (yx) (yy) (yz) (za) (zb) (zc) (zd) (ze) (zf) (zg) (zh) (zi) (zj) (zk) (zl) (zm) (zn) (zo) (zp) (zq) (zr) (zs) (zt) (zu) (zv) (zw) (zx) (zy) (zz)



## Patrick Swift

Born in Dublin, 1928

*Attended the National College of Art 1946 to 1948. Lived in Paris and London and in 1953 was given a grant of £500 from the Arts Council that enabled him to spend a year in Italy. First one-man show at the Victor Waddington Galleries, Dublin in 1950. Has exhibited in many group shows and his work has been seen regularly in the Living Art and the R.H.A. He is represented in many collections in Ireland and abroad. At present he is living in Portugal.*

When I first met Patrick Swift, in the late forties, he had only just thrown up his job with the Dublin Gas Company to give himself full time to painting. He was in his early twenties, without any formal training in painting. With great authority and calm he was even then producing landscapes, portraits and still-life of amazing competency. This lack of training or apprenticeship in no way inhibited him from developing into the singular painter of depth and power which he was so quickly to become.

A dilemma of the young artist today is that appertaining to the crisis of identity. The young artist is convinced that he must be 'with-it', fashionable, up-to-date; that he must be somewhere in the main stream of contemporary art yet sufficiently 'different' to be readily distinguishable from the other lemmings. Basic to this belief is the notion that painting and art gets better every year—like automobiles, detergents and pop songs. Swift found no problem here either. He painted the trees and gardens he cherished and the people he loved; because he was, happily, not unduly concerned, a style that came naturally to him shortly became his own distinctive 'style'—his signature—as uniquely his own as the subject content. Swift's peculiar style reminds us of nobody but the artist—a telling point with a painter who has set no store on this aspect of the job.

In Swift we have, then, a man with an observation that is both curious and affectionate—for his attention to details in his subject is paternal and not academic. He is as clear in his meaning as his painterly technique is pellucid in style.

The first important series he painted (he seems to like working in series) were those inspired by the somewhat pathetic *rus-in-urbe* of Baggotonia, those in-

dulgently melancholic back gardens that lie behind the bed-sit tenements of Pembroke Road and Baggot Street. This would have been in the years 1949–50. Later he concentrated on still-life. Never could the term *nature morte* be less applicable than to these glowing canvases of fruits and birds, chairs, cups and glasses all seemingly vibrating with some other inner life. People have commented on the supposed influence of his friend Lucien Freud during this period. It is true that he was impressed by Freud's taste and incomparable skill and more than likely this in turn awoke his interest in the subject—but that is as far as it goes.

He was also a close friend of Francis Bacon without in any way being influenced by his visions or in any way imagining that it would be the trendy thing to emulate his macabre fantasies. The Irish painter he most admired, incidentally, was Nano Reid.

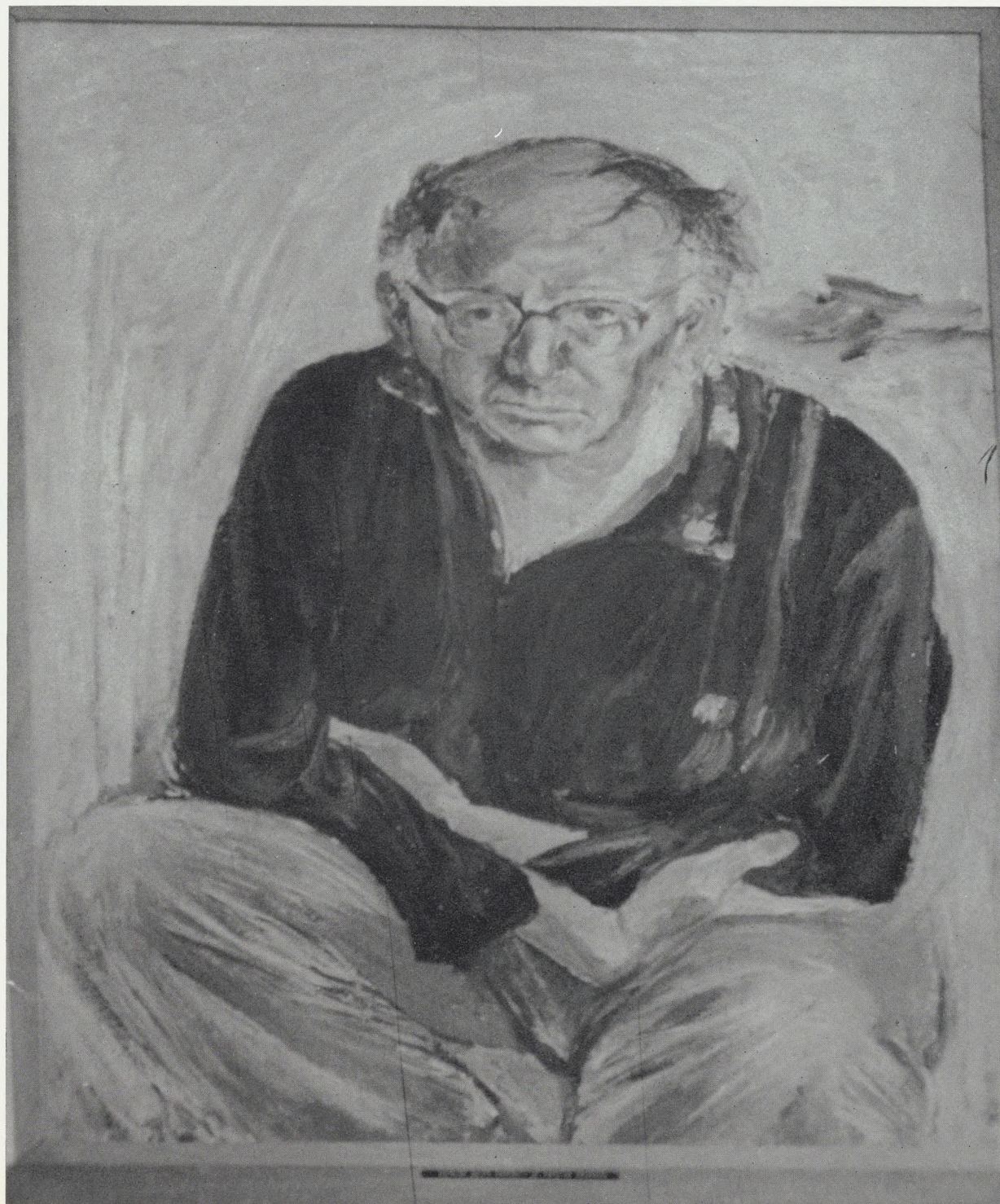
At about this time he had begun painting portraits in earnest and before he left Ireland in the mid-fifties had completed some important portraits notably of Patrick Kavanagh, Claire McAllister and John Jordan. Portraiture was his main subject during the remaining period of that decade when he lived in London. Being a man of letters too (he was editor of the distinguished literary magazine 'X' during some of those years) he counted many poets and writers as his friends. These were duly recorded in his portraits and what a fascinating memory of the period they make and how much future generations will appreciate them!

Swift settled in the Algarve, the southern province of Portugal in the early sixties where he has lived with his family ever since. He and his wife have revived the old pottery works in their village and using the skill of the local girls produce true native Algarvian pottery and ceramics.

His painting is now mainly landscape; a long way from the courts of Pembroke Road and Hatch Street, the quality that gave the early works their startling sureness is yet there. To juggle with similes, they had the tang of early blackberries; these have the satisfaction of large mellow, sun-ripened peaches. Early or late, they are the fruits of Arcadia.

**John Ryan**







## Jack B. Yeats

Born 1871, London; died 1957, Dublin

*He was largely self-taught, though he attended the S. Kensington and Chiswick Art Schools in London as a youth for short periods. He had a successful career as a black-and-white illustrator from 1888 until 1897, working for journals such as 'The Vegetarian', 'Paddock Life' and 'Judy'; and then moved from London to Devon, where he began to paint in watercolour, taking his subject matter from local life in Connemara and Sligo, where he was brought up, and which he continued to visit every year. In 1910 he returned to Ireland, in 1917 making his home permanently in Dublin. His oil paintings, in which he gradually developed a most original and distinctive style, have won him a place among international artists never before accorded to an Irish artist. He was the younger son of the portrait painter, John Butler Yeats, and brother of W. B. Yeats, the poet.*

Only 100 years after his birth is Jack Yeats beginning to be appreciated properly as an artist, as we realize the truth in his statement, 'the way to enjoy pictures and life is the same'. Certainly this is true of his own paintings.

As an artist he was far from being a revolutionary, but started out working within an accepted tradition. 'I am the son of a painter', he once said. His father, John Butler Yeats, adopted contemporary conventions as readily as he denounced academic ones, and he engendered the same respect for the creative past in his sons. Jack B. Yeats consciously chose George Cruikshank, the English comic illustrator, as the model for his early graphic style. Then his book of drawings, *Life in the West of Ireland*, is the natural descendant of Thackeray's *Irish Sketchbook*, and subsequent Victorian anecdotal travel books. His first paintings of Sligo and Connemara scenes did no more than pick up where Burton, Nicol, and his slightly older contemporary, Walter Osborne, had left off.

But Yeats brought an affection for and an intimate knowledge and understanding of them to his visual expression of Western people and Western places. 'There's too much old chat about the Beautiful', was

his attitude. 'The Beautiful is the Affection that one person or thing feels for another person or thing, either in life, or in the expression of the arts.' Gradually this viewpoint was to influence younger artists, and to bring about a completely new approach in Irish painting.

Jack Yeats had lived as a boy in Sligo, but painted Ireland from a distance until he was nearly 40. He returned each year to the West of Ireland to refresh himself and brought his sketches and his memory back with him to Devon, where he painted his watercolours and his first oils. But, in 1910, he decided to allow himself to become involved in a life that was rapidly changing its mood of romantic nostalgia and of political frustration for a lust for direct action, action culminating eventually in the doubtful satisfaction of the fulfilment of a lengthy dream. In 1910 he finally made his home in Ireland, first within sight of the sea, at the little town of Greystones, in County Wicklow, then, shortly after the Insurrection, moving up to Dublin, where he was to live for the rest of his life.

Affection for his native land, given expression in events actually witnessed by the artist, shapes the straightforward narrative paintings of the first Irish years. But gradually affection was to translate objectively realised moments into something more personal. And, just as his intention changed, his manner altered too. It had the informality one might expect of a man who identified himself with a new informal Ireland. Greater subjectivity gave licence to fantasy, wit, personal emotion and boundless poetry to swell out the limits of a once scrupulously accurate memory.

Two men, one with a staff, climb a hill from the place where they have moored a boat in 'While Grass Grows'. It doesn't matter what were the actual details of the incident Yeats witnessed, because, as we look at the painting, we become the figures on the mountain-side. The giving of water and the title of the painting (taken from the old saying, 'While grass grows and water runs') together symbolize the eternal quality of genuine friendship. 'Singing Way Down upon the







*Swanee River* is a memory of a music hall in London or Liverpool visited when he was a young man. Yet the artist transcends the original act in a poetic metaphor where the spectators see themselves depicted in the 'half hoop' of Christy Minstrels. He himself wrote in his book, *Sligo*, 'Christy Minstrels faces with the great pink mouths are not Masks, they are the faces of our brothers, our own faces made all awry'.

'The Aside', painted some years later, and drawn from a melodrama the artist remembered from youth, has reached an even higher plane of fantasy and vision where the actor's artificial mannerism, enabling him to confide in the audience, make it dangerously apparent how small is the division between the world of reality and that of the imagination.

Jack B. Yeats expressed his affection for living in different ways during his long career. He believed that such affection was the basis of all great art. 'I should not be surprised', he wrote to his friend, the American collector, John Quinn, at the height of his career, 'If one asked one of the great old painters what he thought of his own Venus, if he would reply that the handling of the paint was the only thing that made the picture worth anything, and that was why he painted it. Now this would not be true. He would be deceiving himself. If he spoke the truth he would say: "I painted it because she was such a damn fine gall".'

**Hilary Pyle**



